

# THE ETUDE

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# Our Young Musical Army

by Blanche Lemmon

MEMBERS OF THE JUNIOR DIVISION of the National Federation of Music Clubs are doing their share to help win this war. They resolutely pass by sweet shops because there is better use for their allowances than the purchase of between-meals candy and sodas. They are helping to provide our armed forces with recordings and sheet music so that good music shall not be missing from camp life. To supplement the amount that comes out of their own pockets they give patriotic concerts asking, as the price of admission, the purchase of defense stamps to aid our war efforts, or a fee that can be turned into music for the men in service.

There are sixty thousand of these young musical patriots, eighteen years of age and younger, scattered over the country in approximately twenty-five hundred clubs, which means that any cause to which they turn their attention benefits greatly. Many good ideas receive their interest, but, preeminently, they serve music. When they become club members they take a pledge, which reads: "I acknowledge my indebtedness to good music. I know that the music of a nation inspires or degrades. I realize that acquaintance with great music instills a love of that which brings courage and lofty ideals, and tends toward clean, noble living. I promise to do all in my power to make America truly musical."

The cost of belonging to this great army of musicians is small, the advantages are many. Membership joins hamlet and city, small clubs and large; brings communion of interest; the benefit of instruction and advice from state, district and national counselors; grants interchange of ideas and the chance to raise or maintain standards through local, state and national competition. A nationally circulated magazine keeps members apprised of events taking place all over the country; what is new, what is interesting, what is noteworthy; lists club activities and suggests courses of study.

## Varied Activities

Club activities are varied, but throughout the country, clubs enjoy a feeling of unity in following the same installation service; in conducting their business meetings according to parliamentary law; in opening their meetings with the official National Junior Hymn, *Lord of All Life Our God and King*; in following these with the Junior Pledge and Junior Collect. Most of them have study courses based on material outlined by the National Chairman of Education, many engage in out-of-state correspondence. The particular work of each club, however, is of its own choosing.

One club, for instance, specializes in opera. Its membership comprises twenty youthful singers, all living in Chicago, and so proficient have they become that they have taken part in a good many professional performances. They furnish the "Carmen" Children's Chorus for the Chicago Opera Company and for the Chicago perform-

ances of the San Carlo Opera Company; they have performed "Elijah" in its entirety, and in costume; and they have presented scenes from "Madame Butterfly" and the whole of "Hansel and Gretel." After giving the Humperdink opera in a theater, they accepted an invitation to take part in the Chicago Opera Company's production of this work, acquitting themselves like veterans.

Junior Competitive Festivals furnish an annual incentive for members who wish to work toward higher musical standards. Taking place each spring throughout the country, these festivals give opportunity to performers on practically all solo instruments, to vocal soloists, and to small and large ensembles, both instrumental and vocal. In addition, musicianship, sight reading and singing, essay, original composition, patriotic song, folk tune, folk dancing, music in the home, music in religious education, and good audience competition are held through observation. Juniors have come to a realization that "they also serve" music who only sit and listen—intelligently. Hence their recent introduction of good audience competitions.

At these festivals no winners are declared, but each entrant eagerly awaits his rating as handed down by the judges. At state festivals each performer or group of performers receives a certificate which designates his performance as Su-

perior, Excellent, Very good, Good, Fair, or Below Average. Superiors earn the extra distinction of receiving National Honor Certificates from the national organization and, frequently, sequential honors from the state. These include invitations to appear on radio, convention, and other types of programs, gifts of opera and concert tickets; in a few instances scholarships for music school summer sessions have been given. Many states express pride in entrants who rate as Superiors for three consecutive seasons by giving them some special recognition.

Added inspiration and incentive recently have been given competitors in the original composition field, by a ruling that such works shall be sent to a national chairman of composers and shall be rated on a national basis rather than in each state. Judgment of original works is based on merit according to the following age-classes: Class A—boys and girls up to twelve years; Class B—young people between thirteen and fifteen; and Class C—sixteen to eighteen years old. Surprising talent has come to light in these competitions, some of it in the lowest age range.

Junior Conventions each spring form the climax of the season's work. At these conventions club representatives give reports of their club work. Superiors from the Competitive Festivals perform, club conferences are held, massed orchestras, choruses and junior choirs appear, adult speakers and musicians bring inspiration, luncheons are held, and good fellowship abounds. Awards for various achievements are bestowed, and all present experience realization of the value of working together under one common set of musical ideals and under the bond of federation. Notable among achievements displayed have been highly original scrapbooks which have attracted much favorable comment in the past several seasons. These books are on yearly display in the states, then those with the highest state ratings are reserved to be sent to the biennial convention of the National Federation of Music Clubs for exhibition on Junior Day. (Continued on Page 632)



THEIR MUSIC SCRAP BOOKS WON HONORS  
For several years these members of the La Forge Music Club of Woodcliff, New Jersey, have won high honors for their Scrap Books in the National Contest of the Federation of Music Clubs.

# President John Quincy Adams' Picturesque Musical Impressions

A Quaint and Highly Picturesque Outlook of the Sixth President of the United States Upon Music in the Early Years of the Past Century

by Harold Clarkson Huggins



JOHN QUINCY ADAMS

President John Quincy Adams, eldest son of President John Adams, was born in 1767, just three years before the birth of Ludwig van Beethoven, but outlived the great master twenty-one years. He was a very widely traveled man in his day and age. When a boy, he accompanied his father on trips to Europe and was one of our first Ambassadors to Berlin. Few Americans had better opportunities to observe the cultural trends of his time, yet Mr. Huggins in his researches does not find any mention of his great musical contemporary Beethoven. This fine article is well worthy of careful preservation, as it gives a very authoritative and graphic picture of popular musical opinion in our early days.—Editor's Note.

A LIFE-LONG LOVER OF MUSIC, John Quincy Adams, sixth President of the United States, wrote in his diary a hundred and forty-two years ago. "The American people were created without a strong devotion to music."

To-day a devotion to music is nationwide. The national love of songs and singing is its best expression. And as a people in this respect we are not very different from our ancestors of past Revolution days, in which John Quincy Adams wrote:

"I am extremely fond of music, and by dint of great pains have learnt to blow very badly the flute, but could never learn to perform upon the violin, because I could never acquire the art of putting the instrument in tune. I console myself with the idea of being an American, and therefore not susceptible of great musical powers. Many of my countrymen though have a musical ear, and can tune an instrument with little or no instruction at all."

American musical taste has always expressed itself best in homely songs and homely singing. Americans are a singing people, although no one has ever particularly celebrated their achievements in the realm of song. Around the fireside, on the hay-ride, high in the mountains and out on the plains beside the camp-fire, astride the waters of the seven seas, resting on their arms after battle, Americans have always found deep delight in group singing. And they have also been particularly forbearing with the singer of solo songs.

## The Music of Our Ancestors

In Colonial days our ancestors sang hymns, jolly drinking-songs, and sentimental ballads imported from England. After the Revolution they sang

part songs, and serenaded the girls till all hours of the morning.

In 1787, Adams, after graduating with honors from Harvard, went to live in Northampton, Massachusetts. The diaries written during the two years he spent there are a vivid record of life in a New England village in post Revolution days.

The young men drank. They smoked. They called on the girls. And everywhere they went they sang. The principal recreation of an evening gathering was singing; part-singing was particularly popular, for soloists were not always what they might have been.

The inflexible request to sing made its appearance. Adams records: "One could not sing, and another could not sing, and a total prohibition to sing was declared all round the room. If upon such occasions everyone would adhere to his first assertion it would be very agreeable, at least to me. For in these mix't companies when the musical powers are finally executed, the only recompense for the intolerable tediousness of singing is a few very insipid songs, sung in a very insipid manner."

Then President Adams very wittily remarks, "But the misfortune is that somebody always re-lents, and by singing furnishes the only materials for a conversation, which consists of entreaties for further gratification of the same kind." That evening, January 2, 1788, John Quincy Adams was thoroughly not amused.

But the next evening he, "passed in sociable chat and singing; not such unmeaning, insignificant songs as those with which we killed our time last evening, but good, jovial, expressive songs, such as we sang at college, when mirth and jollity prevailed." One evening of this kind gives me more real satisfaction than fifty passed in the company

of girls." And then he adds evidently realizing the awful heresy of his last remark, "I beg their pardon!" He really didn't dislike the girls. Only there were two or three of them in Northampton who irritated him with their airs and graces.

## A Popular Pastime

In the early days of the Republic, serenading the ladies was a great pastime. Adams found particular pleasure in it and made many entries in the Northampton diaries such as this of May 21, 1788: "Went with my flute to Storey's lodging. About a quarter before twelve sallied forth upon a scheme of serenading. We paraded around the town till about four in the morning." And the next day he laments, "Felt stiff and unfit for almost everything."

The violin and the flute indifferently played were the only common instruments in rural New England. The forte-piano and the harpsichord were luxuries, practically unknown in the frugal northern states. There is not a single mention of either of them in the Adams diaries.

The songs sung with such relish were English songs. Adams remarks that it was strange that the enthusiasm, the passionate emotion, evoked by the American Revolution failed to produce any outstanding songs, any national music worthy of the name.

"The Americans fought for seven years and more for their liberty. If ever a people had occasion to combine the sensations of harmony with the spirit of patriotism, they had it during that time. Yet there never was during the whole period a single song written, nor a single tune composed which electrified every soul and was resounded by every voice." This, he believed, was due entirely to the fact that there was no taste for music in America.

Traveling in Germany in 1797-1798, while representing the United States at the Court of Berlin, he seemed particularly struck by the fact that "in almost every house we found works of music and reading." In one "miserable village, we could find scarce anything. We saw, however, a music-master, a small library, a forte-piano, and music."

German music seems to have made little impression on him. He found it "good," and reserved his praises for the French and Italian operas which were all the rage. Not one word of Beethoven, of Bach, or (Continued on Page 630)



# How Chopin Really Looked

Chopin's Only Photograph Comes to Light

THE ETUDE TAKES GREAT PLEASURE in presenting the only known photograph of Frédéric Chopin, which we believe has not hitherto been published in the New World. We have obtained this through the kindness of Dr. Karol Lisznieński, member of the artist faculty of the Cincinnati Conservatory of Music. Dr. Lisznieński was born at Przemyśl, Poland, and received his early musical training from Chopin's most famous pupil, Karl Mikuli (1821-1897). Later he studied with Hendryk Melcer (an exponent of Leschetizky) at the Conservatory of Music at Lemberg, from which he was graduated with the first prize. He then became associated with the Leschetizky group and married Marguerite Melville, one of Leschetizky's foremost assistants. After coming to America, Dr. Lisznieński was connected with the Polish Legation in Washington, until 1922, when he was called to join the faculty of the Cincinnati Conservatory.

In telling the story of this rare portrait of his great compatriot, Dr. Lisznieński says: "I was fortunate in receiving a small glossy print of the picture from my friend, Wiktor Labuński of Kansas City. He is now the director of the Kansas City Conservatory of Music. It was a reproduction of a daguerreotype taken about one hundred years ago. Chopin, who was born in 1810 and died in 1849, must have been over thirty when this portrait was made, because Daguerre, 'the father of photography,' did not complete his invention of making a permanent picture upon polished metal until 1839. The process doubtless did not come into vogue until some years later. Therefore, from the fact



Chopin's only photograph. Published for the first time in America

that the picture shows Chopin already affected by his fatal illness, we can surmise with a fair degree of certitude that it was made after Chopin's illness at the Island of Majorca, whither he had gone with George Sand, with the hope of effecting a cure. Chopin, in this one and only photograph, looks like a very much older man. There are many pencil sketches, etchings, water colors, and oil portraits of the master, but these might easily be influenced by the imagination of the artist. The photograph, however, is necessarily accurate." Dr. Lisznieński reports that the old print needed restoration and that he re-

touched the background of the ancient "moh-eaten original" and then had an enlargement made of the improved copy.

The years from eighteen thirty-eight to eighteen forty-three, during which this photograph presumably was made, were highly important ones to Chopin. His works, including the posthumous works and those published without opus number, total ninety-seven. His great "Sonata in B-flat minor" was issued in 1840 and bears the opus number 35. Therefore, many of Chopin's most famous masterpieces were developed after this date. These include such immortal works as the *Nocturne in G minor*, the *Nocturne in G major*, the *Ballade in F major*, the *Scherzo in C-sharp minor*, the *Polonaise in A major*, the *Polonaise in C minor*, the *Polonaise in F-sharp minor*, the *Ballade in A-flat major*, the *Nocturne in C minor*, the *Nocturne in F-sharp minor*, the *Fantaisie in F minor*, the *Bellade in F minor*, the *Polonaise in A-flat major*, the *Scherzo in E major*, the *Nocturne in F minor*, the *Nocturne in E-flat major*,

*Berceuse*, the *Sonata in B minor*, the *Berceuse*, the *Polonaise-Fantaisie in A-flat major*, the *Sonata in G minor* (for piano and violin-cello), the *Sonata in C minor*, the *Fantaisie-Improvis*, the *Waltz in F minor*, the *Waltz in B minor*, and the *Nocturne in E minor*.

The fact that there are numerous photographs of Chopin's great contemporary, Franz Liszt, is due to the length of life of the Hungarian pianist. Chopin died in 1849 at the age of thirty-nine. Liszt died in 1886 at the age of seventy-five. After Chopin's death the development of the art of photography progressed very rapidly.

THE YOUNG SINGER who wonders whether opportunities still exist would do well to have a look at Vivian della Chiesa. She is American born, "all American" trained; she asserted herself professionally after less than five years of preliminary study and experience; she has had no assistance except that of her voice and her artistry. Still in her twenties, she ranks well to the fore among our outstanding American singers. How did she do it?

Born into a thoroughly musical family, Miss della Chiesa's talents showed themselves at an early age. By the time she was fourteen, her voice had asserted itself, both as to quality and natural placement. Thanks to the wise foresight of her mother, the girl was given a sound general training. She was taught languages, piano and violin, gymnastics, and dancing. Shortly after her fourteenth birthday, she was taken to a capable vocal teacher. After three years, she was ready to begin work on coaching operatic roles, and to seek engagements.

In 1935, during her engagement-seeking period, a friend told Miss della Chiesa of a public contest then being launched by the Columbia Broadcasting Company, to "discover" an unknown singer for radio. Miss della Chiesa was quite certain that she had not the slightest chance of winning the contest, but determined to enter it solely for the experience of trying her luck under radio requirements. Thirty-six hundred women's voices were entered in the contest. The winner, by unanimous vote of the judges, was Vivian della Chiesa.

The prize entitled Miss della Chiesa to a fee of thirteen hundred dollars, offered in payment of thirteen weekly performances on the air. After her second broadcast, she was offered commercial sponsorship. The following year, Paul Longone, impresario of the Chicago Opera Company, heard



VIVIAN DELLA CHIESA, leading soprano of the Chicago, St. Louis, San Francisco, and Cincinnati Opera Companies, featured radio soloist, and guest artist, Opera International of Havana.

# Successful Singing

A Conference with

Vivian della Chiesa

Distinguished and Popular American Soprano

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLERT

one of Miss della Chiesa's broadcasts, and invited her to sing an audition for him. The result was an operatic debut, in Chicago, as *Mimi* in *Le Bohème*. Miss della Chiesa found herself in a unique position: her services were in demand for opera, concert, and radio despite the fact that she had "specialized" in none of these fields. Where was her future work to lie? Her prudent decision was to specialize in no one field, but to perfect herself in all, so that she might be equally ready for any of the demands of a professional career. She believes that the work, and not the singer, decides the nature of performance. She also believes that her own career need by no means be an exceptional one; that the same public welcome awaits any serious young artist—provided that he is endowed with adequate vocal resources and fortified by adequate training and knowledge. Vivian della Chiesa here outlines what such training should be.

## Unforced Naturalness

"The singer's first problem is to learn to use his voice not only correctly, but naturally. One should keep in mind that, important as academically correct singing is, it is not enough. The object of public singing is not to demonstrate an acquaintanceship with rules, but to give pleasure to one's hearers. That means that the correctness must be so natural, so spontaneous, so real that the listener is quite unconscious of the fact that tone production is the result of hard work. Pleading one's audience is a tremendous responsibility. Before the singer is ready to assume it, he must be certain that his vocal equipment is not merely correct, but so natural and flexible that its mechanics no longer show. No matter how correct a tone may be, the least evidence of production mechanics, the least doubt in the mind of the audience that the next note may be less than perfect, set up a state of mind that must control breath and place tone, but the audience

must never think, 'Now the breath is being managed—now the tone is being placed!' Where audience consciousness of mechanics begins, audience realization of pleasure ends. That means but one thing: the singer's control of his equipment must be so complete that it appears entirely natural and spontaneous. How is that to be achieved?

"My feeling is that the rules of good singing are valuable only to the point where they acquaint the singer with the sensations they must produce. Once you have learned how the intake of breath, the diaphragmatic support, the arching of tone into the mask actually feel, transfer your concentration from the means of producing these sensations to the sensations themselves. It requires the aid of a competent and experienced teacher to show you the techniques—then you are on your own; your task is to analyze and repeat the sensations, within your own body, that you experienced when your tone was correct. At that point, you have begun to learn to sing. While all conscientious singers make use of the same principles of vocal emission, no two will experience precisely the same sensations in producing tone. Thus, the singer's salvation lies in an intelligent analysis of what good tone feels like, and a concentrated effort to repeat that sensation so often that it can be summoned at will, like second nature.

"The 'problem points' in mastering good production—especially in the early years of study—lie in the control of the breath; the placing, or arching, of the tone into the mask, for resonance; and the coordination of both these techniques so that the breath passes in an arched, unbroken chambers, and out through the mouth. Only your teacher is capable of telling you how to perfect these techniques—but once you have mastered them with the first full, round, centered tone you sing, try to discover how the tone feels and then concentrate on duplicating that feeling.

"In beginning each day's practice period—though my own is not less than an hour-and-a-half and not more than two hours. I advise beginners to use the voice more sparingly, working for half an hour in the morning and again later in the day—I have found it helpful, not to set to work too energetically. Sing your simplest vocalises first, always in the middle voice, and never fortissimo. I begin by singing on all vowel sounds; then I go back over the same ground and repeat scales and exercises on the same vowels



preceded by the consonant N (Na, Nay, Ne, No, Noo). I hesitate to recommend this to others, whose needs and sensations may be quite different from mine, but for me the N sound is an aid in placing the tone well in the mask. Only in third place, then, do I begin work in agility. If the singer is still in his early years of study, he will find it especially helpful to devote the first part of the practice period to concentrated work on placing tone in the mask. At first, he will be conscious of placing the tone—then he will become familiar with the sensation that well arched, well placed tone should produce. By that time, he is on the high road to good singing.

## Woods Used in Musical Instruments

By Abbie Llewellyn Snoddy

IT IS INTERESTING AND SURPRISING to realize how many kinds of wood are used in making some of our most popular musical instruments.

For the piano alone, six or seven different varieties of wood are used. Rumanian pine is needed for the sounding-board, narrow strips of the wood being glued edge to edge, with the grain perfectly straight and no knots or blemishes anywhere. For the plank into which the tuning pegs are driven, beech wood is used, a number of layers being glued together in such a way that the grain of each piece is at right angles to that on either side of it. This ensures a tight grip on the peg, which carries a tremendous strain when the string is tuned.

For the "action"—the hammers, dampers and complicated mechanism controlled by each key—maple from Canada or hornbeam, imported from France, is used. These woods are very hard and have a close grain. After being sawed in strips, they are seasoned for many months—first in an oven where both moisture and heat are applied, then in a dry chamber, and finally in an ordinary atmosphere.

The keys are made of American bass wood, white and grainless. The top of the key is, of course, ivory. The black keys are of ebony, which arrives at the factory in billets or logs from six to eight feet in length and one foot in thickness. The ebony, too, must be thoroughly seasoned. The wood for the outside or case of the piano will vary according to whether mahogany, walnut or ebony finish is wanted.

## For the Violin Family

For the violin family, the choice of wood is very important. Figured maple or sycamore from the Carpathian Mountains or the Eastern Alps is used for the backs of these instruments. For the belly or table of the violin, straight-grained pine from Switzerland, Germany, or Czechoslovakia is chosen. Cut in slabs, this wood is often stored away for five or six years, to dry thoroughly.

The beautiful "curly grained" maple used by the old Italian violin makers, whose instruments are to-day in many cases worth fabulous prices, came from Dalmatia and Turkey. The Turks exported quantities of the wood to Venice where it was made into galleys aars. As the two nations were nearly always at war with each other, the Turks very carefully sent to Venice wood which had the greatest number of waves in it, hoping that oars made from it would quickly snap when put to use. Little did they dream that Stradivarius and others would turn this wood into marvelous violins.

Strips of figured maple, dampened and bent to shape over a hot bending iron, form the sides or ribs of the violin, and also the neck and scroll. The pegs are of ebony or rosewood. The small "saddle" at the end of the fiddle is also of ebony. The bridge—that all-important piece—is of spotted maple, neither too hard nor too soft, with horizontal grain. The sound-post is a little round stick of even-grained pine, set in at right angles to the back and table. Narrow strips of plane wood are used for the purfling, which binds the edges of the violin and keeps them from splintering.

### For the Wood Winds

The wood-wind family, in which belong the flutes, clarinets, oboes, English horns and bassoons are made from African black-wood, as hard as iron. It is imported in logs five or six feet long and about one foot thick. An inquiry as to why they are cut to that particular length will bring the reply that that path is the limit of the log's ability to carry on their heads. Native carriers bring the logs from the tropical swamps to the nearest station. When they are ready to unload their burden, they go about it in a curious way. First they place upright a forked stick which they carry with them, and gradually lower their bodies until the heavy log rests in the two forks. Then both log and carrier are raised. The forked stick is then raised and cleared of the carriers. Each log will weigh from two to two and one half hundred-weight.

Instead of the black-wood, a very hard, brownish wood from the West Indies, called cocus wood, is sometimes used. The reed which produces the sound—the music—is made of a particular kind of cane, chosen for its springiness. It resembles bamboo and is imported from southern Spain and the Var Valley in France. The canes are hollow, and the sections used are cut between the knots.

### In the Organ Factory

The timber yard at an organ factory will disclose an interesting variety of woods. There we will find British Columbia pine, or Douglas fir, a strong, light-colored wood used for the interior framework of the organ; cedar from British Honduras, with a wonderfully straight grain—a wood of perfect texture, and of a fine, warm, reddish-brown warp or twist; light brown boards of enormous size—sequoia which grows on the slopes of the Sierra Nevada in California; and a pale, cream-colored wood, pine from Western Canada or Siberia. Here, too, we will find mahogany from Honduras, fine, large boards twenty feet long with a perfect texture, and of a fine, warm, reddish-brown color; a variety of pine from Mexico; Borneo cedar, too, a mild wood used for masts and boards; several varieties of ply-wood, teak from Burma to enclose the "action" and pipe-sections; and Canadian red-birch, very fine and hard, for the pedals and other parts liable to hard wear. We see oak from various sources, to be used for the organ case, for consoles, panels and other parts which show, and we wise the beauty of the wood is important.

# Music in Switzerland

By Dr. Hans Ehinger

Magnificent little Switzerland has been actively promoting its musical interests all during the past century. Dr. Hans Ethingler of Basel has given a brilliant account of the astonishing achievement of the Alpine republic. The Lucerne Festival was an unusual success. The orchestra was that of La Scala. Alfredo Bossi, well known to readers of *The Trumpet* and organist of the Milan Cathedral, was the organist. Many highly trained Swiss choirs participated. The Red Cross, which is of Swiss origin, has employed music in many choral and orchestral concerts to aid their noble cause. In both German speaking and in French speaking Switzerland, concerts have been given regularly, with many of the foremost musicians of Europe, who have been finding a refuge in Switzerland.

## A Profitable Musical Calling for Women

## A Condition Which Should Open a Large, Well-Paid Field for Trained Musical Workers

*by William Braid White*

AT THE CONVENTION of the American Society of Piano-Tuner Technicians last year it was revealed that there are in the United States fewer than three thousand men of all grades of competence who are now engaged in tuning pianos. It is estimated that there are in the United States at least six million pianos in the United States. Piano manufacturers estimate that in justice to any instrument, it should be tuned at least twice a year. If the instrument is regularly used, it should be tuned many more times, depending upon the type of instrument. It is estimated that the average number of tunings should be three. That would make eighteen million tunings a year. Each of the three thousand tuners at present employed would then be obliged to do sixty thousand tunings a year. If these pianos were to be properly tuned, this is a thoroughly impossible and makes a ridiculous picture.

With the exception of the pipe organ, the piano is the instrument which calls for the most expert, professional service. Owing to changes in temperature, it will not stay in perfect tune more than a few days at a time. Even most of the regularly tuned pianos are always more or less out of tune, but to such a slight degree that the compromise the ear has to make is not offensive. It is not until a piano goes intolerably out of tune that the ear is forced to search for the tuner. There can be no question that playing upon a piano badly out of tune is injurious to the sense of pitch perception.

The mechanism of the piano comprises keyboard, action, and hammers. There is no difficulty in understanding the principles behind these.

First, the mechanism must permit the player to strike one or more of the hammers at any time, giving rise to a tone of varying loudness, from the very slowest at which the string when struck can be waked into sound, to the very highest that can be applied through the action of finger on key. The work must be done, in every case, by depressing the hammer a distance of three-eighths of an inch only. The hammer must be raised to a distance of approximately one and seven-eighths inches between the position of rest and the contact with the string. The leverage is therefore five to one. Every variation in hammer speed corresponds to a definite amount of displacement of the string by the hammer.

Second, the hammer must be capable of striking at rest. Every such displacement gives rise to a level of loudness and also to a definite harmonic pattern, the latter property varying according to the length, stiffness, and other properties of any particular string. These strings give rise to many, many harmonics, and the hammer must be capable of the short, stiff, treble-like stroke, and the soft, slow, but in any case, the harder the blow of hammer on string, the more harmonics will be stirred up

and the more complex will therefore be the tone quality.

Second, in order to produce tone from the string, the hammer must rebound instantly, upon delivery of its blow. It must then fall into such a position that it can at once be used for a second blow, if required. This is called "repetition," and every piano action is designed to secure the greatest facility in repetition and the greatest possible range of intensity of blow. This is true of all pianos, grand and upright. The grand action, however, is more sensitive and delicate; mainly because the horizontal position of the hammers allows them to fall back after a blow, by gravity.

## Why Out of Tune

Now: why do pianos go out of tune? This is briefly and clearly described in a pamphlet written by me for Steinway & Sons, some years ago, and by them widely distributed, in which I said:

"In order to understand why a piano goes out of tune, it is first necessary to remember that the whole instrument is always under a varying stress. The two hundred and thirty odd strings are stretched at an average tension of from one hundred and fifty to two hundred pounds apiece; so that the iron plate, together with the heavy wooden framing, carries a strain totaling from seventeen to twenty tons.

"This steel is not constant, for the reason that the steel wire is highly elastic. The soundboard is merely a thin sheet of spruce averaging three-eighths of an inch in thickness. If it be properly constructed, the whole board becomes something like a highly elastic spring. The more elastic it is, the freer and more agreeable will be the tone emanated from the piano.

"Unfortunately this very construction is extremely sensitive to changes of temperature and barometric pressure. Thus, in summer time, throughout the greater part of our country, there is much moisture in the air most of the time, and rain is frequent. Wood, under these conditions, swells up, nor will any kind of coating protect the wooden soundboard from these influences. On the contrary, when the heat is on during the colder months, the air in the rooms becomes much drier, owing to the evaporation of moisture and failure

to keep on hand open vessels of water, flowering plants, or other moisture retainers. Consequently the moisture in the soundboard rapidly passes off, the board shrinks, the strings slacken down, and the pitch drops.

"It is perfectly evident that even where conditions are not extreme and even in climates which have only a comparatively short range, this process is continually going on.

"Every change of a degree in temperature, or of one-tenth of an inch in a barometer, has its effect. The soundboard of the piano, then, is always slowly rising and falling through short distances, and constantly, therefore, suffering variations in its ability to hold the strings up to proper pitch.

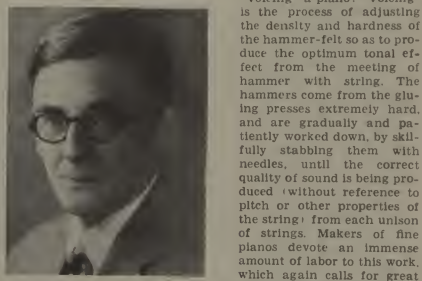
"On the other hand, if the piano be neglected and unless it be tuned at least once at every change in season, say four times a year, during spring, summer, autumn, and winter, it will not stay in tune."

Again what is meant by "Voicing" a piano? "Voicing" is the process of adjusting the density and hardness of the hammer-felt so as to produce the optimum tonal effect from the meeting of hammer with string. The hammers come from the gluing presses extremely hard, and are gradually and patiently worked down, by skillfully stabbing them with needles, until the correct quality of sound is being produced without reference to pitch or other properties of the strings. The voicing of strings is one of the tasks of strings. Makers of fine pianos devote an immense amount of labor to this work, which again calls for great skill and must not be meddled with by amateurs or untrained

workmen. Old pianos of good make may often be tonally restored by a skilful reworking of the hammer felt. This should be done only by trained, professional experts.

### Equal Temperamen

What is it, equal temperament? Every piano student knows at least the name of "The Well-Tempered Clavier," the famous "Forty-eight Preludes and Fugues," written by J. S. Bach, to be played upon the clavichord by his children. Bach gave to the collection this name, because he had worked out for himself a system of tuning the piano (and therefore all other keyboard instruments) so that every octave came out into twelve semi-tones, tuned at  $\frac{1}{12}$  proportionate distance, each from the other. This means that if you suppose one end of an octave of twelve semi-tones, such as the piano keyboard gives, to be produced by one hundred ten vibrations per second (which is the pitch of low A), then the pitch of the A an octave higher will be two hundred twenty vibrations per second, just twice as much. Now, this is the octave ratio: two to one or one to two. If you desire to have this distance divided into twelve equal parts, you divide the



WILLIAM BRAID WHITE



just a factor that, multiplied twelve times, will give two from one, or two hundred twenty from one hundred ten. This factor is always and in every case, equal to the twelfth root of two, which is equal to 1.0594631 plus, or very nearly 1.06 that is, 1.6 & 1/10.

If you start at the pitch tone that we use to-day (vibrato A-440 vibrations per second), then by multiplying at every semi-tone going up, by this factor (twelve root of two) you will get one after another all the correct vibration numbers, (frequencies pitch) of all the rest of the scale. Then, by reversing the process and successively dividing, you can get the correct vibrations numbers of all the successive semi-tones below A-440. That is a matter of simple arithmetic and has been done with great care and correctness.

The job of the tuner is to arrive at these pitches as exactly as possible. This he does (when he is properly trained) by listening for, detecting, and estimating the speed of the phenomena called, "beats," that occur when two sounds not in unison are sounded simultaneously. The number of these beats can be calculated for any interval tuned in equal temperament, and the tuner's work is accurate in proportion as he follows exactly the calculated rates of the beats. The training necessary to enable a tuner to hear, detect, and estimate these beat phenomena while handling a stiff length of steel wire stretched at 150 lbs. or more of tension, is very considerable, and the skill called for is of a high order. It is extremely improbable that any could master the art professionally, i.e., as judged by professional standards, except under the personal direction of a competent teacher. This is not work for amateurs or triflers.

Finally, as to the opportunities presented to women in this field: Neatness, patience, attention to details and good natural sense of pitch are essential. All of these are at least as much feminine as masculine qualities and some of them much more feminine. The use of pianos is again steadily on the increase. Pianos must be serviced. Competent tuners and service men are daily becoming scarcer and in many parts of the country are already almost vanished. The surviving men-tuners will not object to women competitors. A woman tuner (a pupil of mine) is to-day secretary of the Michigan Tuners Association. Here is something just waiting for the delicate perceptions and neat hands of women, an occupation calling for no capital, enabling one to work for oneself and certain to yield a good and honorable living. What more could one ask?

## The Oldest Music Store in America

By Virginia G. Jupper

THE OLDEST MUSIC PUBLISHING COMPANY in America is the Oliver Ditson Company, which traces its roots to the year 1783. This company is now affiliated with the Theodore Presser Company. What is believed to be the oldest music store in the United States still under the management of descendants of the founders is located in Charleston, South Carolina, which is a city of many "firsts."

The Charleston Museum was the first music store in America, founded in 1773.

The College of Charleston is the Oldest Municipal Institution of Education in the United States. It was chartered in 1785.

The New Theatre opened in Charleston with a tragedy, "The Orphan," in 1735. It was the first theatre in this country.

The Siegling Music House is the oldest music store in America, still under the management of descendants of the founder. For some time it was the only establishment of its kind. It was opened in Charleston, November, 1819, by John Z. Siegling, who had come as a musical pioneer from Europe. John Siegling was born in Erfurt, Saxony, in 1792. His parents were poor and there were thirteen children. When in his teens, John decided to leave his home and go forth to make his fortune in a new land. Paris attracted him, and when he was twenty, he found his way to the Erards Bros., who manufactured musical instruments in Paris. The French Revolution caused the Erards to leave Paris, and move to London and young Siegling went with them. While in Paris, he was sent often to Malmson. Here the Empress, Josephine, lived in great pomp and luxury. John Siegling often met her, and was charmed with her graciousness, her sweet voice, and winning smile.

### Into the New World

He worked ten years with the Erards and then decided to set up in business for himself. As a first step he visited New York. That city was afflicted with an epidemic of yellow fever. In 1819, Charleston was one of the largest commercial cities in the United States, so Siegling set sail for Charleston. He opened his first store in 1819 on Broad Street, near St. Michael's Church. A very quaint advertisement of that year appeared as follows:

"Mrs. Kettel advertises to teach Piano Forte after Longren system, with the help of the Chaperplatt, which is now gaining great progress through Great Britain, and she refers prospective patrons to Mr. Siegling's Music House, nearly opposite the Court House, Broad Street, for information."

The pianos Siegling imported in 1820 from London, were specially made to wear well in a southern climate. Siegling published his music. The quaint characters, and archaic phrasing of these ancient piano pieces and songs are interesting to the music connoisseur of to-day. During the Civil War workmen at Siegling's abandoned their tasks, to make drums for the Confederates. Mr. Siegling, about the first to have been imported to America. He loved the harp and was responsible for bringing more harps to South Carolina than were sent to any other state. John Siegling prospered, but the Civil War made many rich Charlestonians poor. Siegling lost his money, but carried on his business despite war and its terrible aftermath. In the South, his house was the centre of Charleston's musical functions.

In 1830, following the trend of business, he moved to the corner of King and Beaufain Streets. He also opened a branch house in Havana, Cuba. The same year a great fire broke out on King Street; it spread over several blocks and destroyed much property. Siegling's new house and all his stock were completely destroyed. Immediately he began rebuilding on the same site. The present three-story building, still occupied, was completed in 1839. For one hundred and twenty-two years The Siegling Music House has imported pianos and other instruments, and sold music to generations of teachers and pupils. John Siegling was succeeded by his son Henry. Henry built up a good business, and on his death, left the Music House to his three sons. Rudolph

Siegling was made President and held that office until his death in 1934. His oldest son, Rudolph, is President of the Siegling Music House to-day. Mrs. Marie Schuman le Clecq, a famous harpist, was grand-aunt of Rudolph Siegling. Her harp, sold in 1850, is among the antique exhibits of this house. An ancient drum, a piano imported in 1860, a harp lute, and other instruments, are cherished relics of those early days.

## No Substitute for Practice

By Gordon Fory

THE GREATEST TEACHER in the world can recommend nothing that will take the place of practice. Too many who are taking vocal lessons seem to expect some magic on the part of the teacher. You may, in other lines of endeavor, hire someone to do your work but in the development of the voice you yourself must work. You may willingly pay a large fee for lessons, or possess talent of the highest type, or have a singing instinct even greater than that of the average teacher—still you will need to work if you wish to become more than mediocre. Competent judges may tell you that you have a magnificent voice, one that will "take you to the top." Yet long and arduous toil are necessary. You must take your voice "to the top."

Can you "take it?" Sernbrich, Melba, Scotti, Lind, Patti, Tietz and Flagstad, all had to work. Can you get there without it? Are you more gifted than they? Has your teacher a short cut that eliminates the need of work? The teachers of these artists had no such short cut!

Then there is the second great necessity—to be patient. No matter how willing you may be to work you need also to be able to wait. Even prize-fighters, proverbially "dumb" as they some times are, know that they must wait until fit before going into the ring. Even the most bewhiskered farmer waits until a colt has reached a certain maturity of muscle and temper before leading him heavily. More voices are ruined through impatience than through laziness. There is a certain finish that can be attained only by long schooling. A maturity of style and of technique, a ripening of finer instincts of feeling, and a developed perceptive sense demand patience. These will be yours only after long waiting—waiting filled with well directed effort toward the ends desired.

Your teacher can tell you how to work, at what to work, give you methods and suggestions, lay down laws and issue orders. He can rave, pray and agonize, but he cannot do your work.

Not many have the divine urge to work on and on. Not many have the long vision that makes work a pleasure and gives to active anticipation a joy almost as great as realization. "Work out your own salvation." "In due time ye shall reap if ye be diligent not." "First the blade, then the ear, then the full corn in the ear."—the great natural laws these and from a very high source. However easy singing may look, the hidden truth is that it is the hardest kind of work. It calls for more energy, consumes more of the system than almost any other form of human endeavor. Few endure for long. Those who do endure have schooled not only their voices but their bodies and minds and their very souls to the highest degree of poise, coordination and balance. Their entire lives have been given. They have waited but not without work; they have worked knowing that only thus would opportunity find them ready.

# Rapid Sight Playing

## A Practical Method to Produce Quick Results

by Ruth E. French

IMPROVEMENT OF SIGHT PLAYING ABILITY must of necessity be accomplished quite largely by actual playing at sight. Yet it is well to consider the scientific principles underlying sight playing in general and from these work out individual problems. These principles, taught to pupils from the beginning of their study, will train them in the habits that produce dependable readers.

Ask a musician how he reads music and he will probably not be able to give any definite answer because, to him, reading music is like walking—he simply does it. However, there is a very intricate muscular and nervous process back of the apparently simple act of reading a piece of music. Briefly, the eyes see a line of notes or notes in chord formations and from this impression there is a corresponding expression in the form of impulses to the fingers acting in connection with the keyboard. The notes are seen in their relative positions on the staff, while the fingers feel the distances on the keys which correspond to the positions of the notes. We read from positive points relatively, and the fingers work in coordination with the eyes.

To accomplish this the nerve pathway from eyes to fingers must be kept clear. Probably the greatest stumbling block in this path is fear, bringing with it tension which fetters most of the troubles that musicians know. Psychologists tell us that if we can prevent the physical expression of an emotion it will die. So preventing tension will go a long way towards killing fear and promoting confidence. Consciously relaxing certain muscles, thereby permitting free circulation of blood is one of the best methods of fostering confidence. If relaxation is difficult, breathing will help. After three deep breaths just before playing, the mind should be so concentrated upon the task in hand that there will be no room for fear.

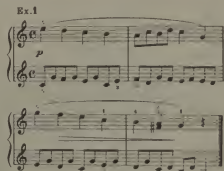
### Developing Observation

Since music reading calls for instantaneous and accurate observation of the most minute details, the first requisite is to be able to see exactly what is on the printed page. It goes without saying that the reader has normal eyesight or corrective glasses.

Training the pupil's powers of observation should be a part of his first study of piano. The teacher may point at random to a measure and ask the pupil to play it. This may be varied by sometimes having him tap the rhythm, name the notes, or play it in the air for fingering. It may be made into a game in which one point each is given for playing the measure correctly in regard to notes, rhythm or fingering. Three points make a perfect score. Another very important factor in observation is training the pupil to see at a glance the four things which determine the char-

acter of a piece of music. These are the key signature, the time signature, the first bass note, and the tempo marks. This type of study worked in with the pupil's earliest lessons will do much to eliminate wrong notes and rhythms.

Since music is read from positive points relatively rather than by thinking note names we may consider the melody as a graph to be followed by the fingers on the keyboard. Take a simple melody such as No. 1 of Schumann's Op. 68, and read it thus:



"Treble clef, positive point E, down, down, down, down, up a third, down, up a third, down, down a fourth, up an octave and so on." This trains the pupil to be actively conscious of the direction of the melody and of the intervals which make it. When a repeated note forms a regular part of an accompaniment as in the *Humming Song* of the same work, it may be disregarded and only the moving part observed. This frees the mind from extra thought processes and allows it to run rapidly and smoothly. Speed and smoothness of mental action should be the watchwords of the sight player.

One point which the student must not overlook is the necessity of seeing the fundamental beats of a measure. Music is printed so as to make these beats obvious, yet when there are many notes of different lengths and groupings, certain measures can be confusing to the eye. In an example such as this,



the two sixteenth notes are played on the last half of the second beat. Yet more than the occasional pupil will look twice before he is sure of it. The rapid reader must comprehend it instantly. In Cecil Burrell's *Stern November* there is more difficult reading.



Here we find four beats each divided and subdivided into triplets and quadruplets. Such a measure will be clarified if the pupil is trained to see measures as so many beats with notes arranged in an orderly manner. Much valuable training can be had if the student will take pieces even beyond his technical ability and count out various measures and show exactly what notes come on each beat. It is well to remember that the first step in playing with rhythmic accuracy is to comprehend the written expression of the rhythm.

The secret of all rapid reading is to look ahead at least one measure. The training for this should be begun in the child's first study of music. Very young pupils can be shown that it is not necessary to gaze at a whole note during four counts. The teacher may occasionally help by pointing to the next measure or covering the one being played. Intermediate or advanced pupils who find it difficult to look ahead should play relatively simple pieces at a tempo which will permit their eyes to focus easily on the measure ahead. Too much slow practice in sight reading cannot be recommended. Reading at the mind to think slowly. The main point is that the mind must invariably lead the fingers, and speed, which originates in the brain, will go naturally and smoothly to the fingers.

Lastly, the eyes must be trained to look at the notes. Musicians, more than most people, deal in split seconds, and the half or quarter-second used in looking down at the keyboard must be used to take in the next measure. One must be an acceptable sight reader. There is no deviation from this rule.

### Feeling the Distances

The function of the hands in reading music is to find on the keyboard the distances indicated in the graph formed at the eyes. The first feeling distances on the keys may begin with the child's earliest lessons. The groups of black keys may be thought of as mileposts from which to measure distances to the various keys. When the pupil begins to play from notes, even though there are but two or three in an exercise he should try to feel for these keys without looking at them. He may need to be reminded that he walks without looking at his feet.

A very beneficial exercise in feeling distances is to have the pupil play G above Middle-C with the thumb of the right hand, having the other fingers directly over the next four keys. Call attention to the way his hand feels; have him name the keys with each finger without looking at it. Have him then play A with the second and relax. Continue with the thumb, then A again and relax. Continue this slow trip up to C and D, using the second and third, third and fourth, fourth and fifth fingers. For the left hand use a similar exercise beginning with the first and second fingers on G and F and continuing down to C below Middle-C. This trains the fingers to feel the distance from one white key to the next. Transposed, the same exercise will train the fingers to feel the distance from white to black keys and from one black key to another.

Chords call for more complicated finger adjustment and coordination than do melodies. It will



Not be difficult, however, if the pupil has learned to feel single intervals in his hands. The student who finds it difficult to make finger adjustments for chords quickly and accurately enough for rapid reading must work not only at the piano but away from it. This can be accomplished by thinking a chord and then moving the fingers to the required position. Later he can test the result of this practice when a piano is available.

A splendid exercise is to play different positions of triads and full chords in the following manner. Triads are recommended for those whose hands are small enough to cause them to stiffen by stretching to play full chords. Sitting at the piano but with the hand away from the keys, shape the fingers to play the root position of the C major chord. When the chord is felt in the fingers place them over the proper keys and see if the fingers are accurately spaced. If the hand hits the chord repeat with other positions. When the student is sure of the "feel" of all positions of the chord he should try to adjust his fingers more quickly. Play the first position on count one; on and adjust the fingers for the second position; on two play the second position; on and adjust the fingers for the third position; on three play the third position; on and relax. Even when practicing slowly the student should think to make as nearly instantaneous adjustments as is physically possible. Too often he thinks that because he is playing slowly he may adjust his fingers slowly, thereby losing all the benefits of the practice.

Another important detail in chord practice is to move only the fingers necessary to play the next chord. To illustrate:



In going to the second only the second finger needs to move laterally. The fourth finger will be over the A when the first chord is played. Many pupils will move all the fingers in going from one chord to another; this is a waste of time, and results in confusion and inaccuracy. The pupil must learn efficiency in working with his hands, and no pianist can afford to move three or even two fingers to do the work which can be done by one.

Briefly summarized, the mind must receive through the eyes clear and accurate impressions from the printed page, and the hands must make positive and exact movements corresponding to these impressions. All training in sight playing should have as its aim the perfecting of this coordination.

"Many adults could have a wonderful time studying music if they would only apply themselves. They think that they cannot hope to play, and give up without a trial. A few minutes a day, invested with perseverance, would soon enable them to find this to be one of the most enjoyable and useful things in life—MUSIC. Music is needed now, more than ever before, to stimulate courage. America unafraid is America invincible!"

—Hon. William H. Woodin,  
Former Secretary of Treasury.

## Disney's New Musical Picture

### "Does It Again"

Music Takes a Stellar Role in "Bambi"

by Donald Martin

FOR THE SECOND TIME since his spectacular "Fantasia," Walt Disney has created a film in which music plays as important a part as any of the characters in the visual action. "Bambi," his newest feature length Technicolor production, based on Felix Salten's "book-of-the-month" best seller, opens interesting vistas in the use to which music may be put in motion pictures. American audiences are used to back-



The music of the deers in "Bambi"

ground themes which serve as an obligato to visual action, and to straight musical films which contain dramatic scenes around featured "hit" tunes. Bambi's score is different from either. With only a little over nine hundred words of dialog throughout the entire picture, music takes the place of spoken words in countless scenes of the film. The story has no plot as such; it illustrates, rather, the cycle of life itself, taking place among the animals in the forest and making the audience one with the animal characters with whom they share the full complement of emotions which make up life. The film opens with the birth of Bambi, the baby deer, and follows his development through learning to walk, finding food, struggling for existence, tasting the joys and the heartaches of adolescence and love, and fighting his enemy, Man. It ends with death that rounds the cycle back to life again with the birth of Bambi's offspring.

In achieving the delicate adjustment necessary to make these animal lives our own, Disney has used music as a bridge. Man, the hunter and menace to forest life, never once appears on the screen. He is represented entirely by a musical theme of brooding intensity. Each time this theme is heard, the audience knows that danger is at hand, when the animals sense the presence of Man's threat unfolds the situation for the audience without a word of spoken explanation. At the opening of the picture, music again guides

the audience into the mood of the story, leading them by the hand away from the forest. The character of seasons throughout the film is indicated entirely by music.

Except for *Friend Owl's* song, a burlesque on love, the animal-characters neither sing nor play. The music is provided by orchestra and a chorus of forty voices under the direction of Charles Henderson, and works out to the action so that it is an integral part of its progress. When Bambi is born, for example, the animal characters admire and exclaim over the baby while the chorus, in the background, sings *Love Is a Song That Never Ends*, the picture's overall theme of haunting melody, which is used both as an actual song and as motif material at all important moments in the production. In order to keep this featured emphasis on music rather than on the individuals who make it, the Disney Studios are not publicizing the names of any of the singers. Also, choral arrangements are used to give an augmented orchestra impression rather than to ring forth as a "spot" of voices. This is especially true in scenes showing winds on the meadows, and in trees, in the opening scenes that place the mood, and in the swelling musical climax.

Bambi's music is the work of Frank Churchill and Edward Plumb, both of whom have attained national recognition for their work on other Disney films. Plumb, who is responsible for the background music and the scoring, was the studio musical director on "Fantasia." Churchill, who provided "Bambi's" songs, created the unforgettable music of "Snow White" and of "The Three Little Pigs" (Who's Afraid of the Big Bad Wolf?). Mr. Churchill's regrettable death on May 14, brought an untimely end to a career that began as theater pianist and led to one of the highest ratings in ASCAP.

In addition to *Love Is a Song That Never Ends*, Churchill's facile pen provided *Little April Shower*, *Let's Sing a Song About Spring*, and *Looking for Romance*. Though the songs are blended into the score, the strength of the individual melodies is such that they promise to find high favor in the field of straight popular music. Lyrics are the work of Larry Morey, who teamed with Churchill on "Snow White" and other well known Disney songs. Those whose memories go back to the depression will recall the singular lift in public mood that was given by the "Big Bad Wolf" song. Without being in any way able to alleviate general circumstances, the very presence of that tune helped take attention away from them, to give people a greater zest to meet them. "Bambi's" songs promise the same sort of lift. Without "singing anything" about the war, they turn people's minds to the more important and lasting verities of life and hope. The rapturous and triumphant end of the film, secured so deftly through music, should offer the public a great deal more than mere entertainment value.

ONE OF THE FOREMOST PIANISTS of our time, Egon Petri, has been lately heard in a Sunday morning recital over the Columbia Broadcasting System from 11:05 to 11:30 EWT. Especially noted as an interpreter of Bach, Beethoven, Liszt and Busoni, Petri has played widely by these composers in his programs, and has also drawn on masterpieces of the classic and contemporary piano literature. The son of an eminent Dutch violinist, Petri was reared in a household visited by such musical celebrities as Clara Schumann, Brahms and Grieg. At the age of five he began his formal study of music with violin, piano, organ and French horn lessons. His first piano teachers were Buchmayer and Teresa Carreño. At twenty he met Busoni, and through the encouragement of that famous composer-pianist he decided to adopt the career of concert pianist.

It has been said that Petri, more than any other pianist before the public, has carried on the traditions of Busoni of whom he was a close friend as well as a favorite pupil. Of Petri's playing one English critic has said: "He brings close thinking to each composition and the direct action of a pair of wonderful hands which never make an unnecessary movement." His splendid concentrative gifts and the use of his hands, Petri will tell you, came from his work with Busoni. Since it was said of Busoni that his artistry was best exemplified in the music of Bach, Beethoven and Liszt, it is not surprising to



EGON PETRI  
and his summer master class at Cornell University

find Petri's abilities run in a similar channel. Some critics contend that Petri has few peers in his performance of the later sonatas of Beethoven, and that no one does more notable justice to the music of Liszt than he.

After his concert debut in 1902, in Holland, Petri made a highly successful tour of Europe where the phrase "Petri mastery" soon became a symbol of the admiration his musicianship aroused. In recent years he has duplicated his European successes in this country, and a Petri recital to-day is marked as a major event wherever it takes place.

Only three of the pianist's four programs for the month of September were available at the time of going to press. They are September 6—Chopin's *Berceuse* and *Ballade in F minor*, and

## Keyboard Concerts on the Air

by

Alfred Lindsay Morgan

Schubert's *Impromptu in B-flat major*, Op. 142; September 13—Three Prokofiev compositions; *F-Sharp minor Gavotte*, *C major Prelude* and the *March* from "The Love for Three Oranges," and the Busoni arrangement of Mozart's *Andantino* from his "Ninth Concerto." September 20—Beethoven's "Sonata in C minor, Op. 111."

Another program, which ERUC listeners will find of particular interest, is Columbia's *Keyboard Concerts* featuring eminent pianists, exploiting the masterpieces of keyboard literature heard Tuesdays from 3:30 to 4:00 P.M. EWT. It is regrettable that information on the participating artists on this program is not available farther than a week ahead, for we would particularly

and in the Russian-American Festival (Fridays at the same time). Herrmann has a wide appreciation of music, and he feels that the familiar compositions of great composers are featured often to the detriment of much of their other works. He likes to present at all times the seldom played works of the symphonic repertoire. Accordingly in his Monday concerts he plays symphonies and other works of the great composers which to-day are neglected in the concert hall, as well as works by composers which he thinks are unjustly forgotten. Thus in a recent program, he presented a performance of a "Concerto Grosso" for trumpet and orchestra by Francesco Barsanti, an Italian flutist and oboe player of the eighteenth century who took up his residence in London while still a young man. In another concert, Herrmann revived a symphony by von Dittersdorf, the eighteenth century Austrian composer, and an almost forgotten overture, "The Caravan of Cairo," by Grétry. In the programs of the Russian-American Festival, Herrmann has lately placed an emphasis on contemporary Russian composers. If you think that Shostakovich is the only Russian composer who writes interesting music these days we invite you to check up on some of the others whose works Herrmann is playing from time to time. One prominent Russian composer, Nicolaus Miskovsky, who has written twenty symphonies to date, has been featured several times by Herrmann. The conductor is said to have a special regard for this composer's music, and to share the opinions of those who say that Miskovsky's compositions are spiritually akin to the prose of Dostoevsky. Herrmann also knows his American composers, and he is not averse to performing the work of a modernist like Ives or Walter Piston as well as a composition based on the popular melodies of Stephen Foster.

Two conductors will lead the concerts of the NBC Summer Symphony during September. The Russian Emile Cooper will conduct the programs of the 5th and 12th; and Désiré Defauw, the noted Belgian musician, will conduct those of the 19th and 26th. Before reaching this country, Defauw was one of the foremost musicians in his native Belgium. Originally a highly gifted violinist, Defauw during the first World War formed the Allied String Quartet, which successfully toured England for a number of years. After the war he returned to Belgium to assist in its artistic reconstruction, and subsequently became a leading professor of the Royal Conservatoire at Antwerp and director of the orchestral concerts given at the Théâtre des Marais. In recent years, and up to the fall of Belgium in 1940, Defauw was head of the National Institute of Radio and leader of the Defauw Orchestral Concerts in Brussels.

Behind the programs called Pan-American Holiday, heard on Saturdays over the NBC network from 4:00 to 4:30 P.M., (Continued on Page 632)

RADIO



# Master Conductors' Master Records

by Peter Hugh Reed

**BEETHOVEN: SYMPHONY NO. 8 IN F MAJOR, OP. 93:** The NBC Symphony Orchestra, direction of Arturo Toscanini. Victor set DM-908.

Toscanini's performances of the Beethoven symphonies are regarded by many leading critics of to-day as the most vital substantiations of these scores to be heard in the concert hall. His conceptions are based upon a clear understanding of their style and a historical perspective of the music and are the development of a long study of the poetic and dramatic content of each work. Slowly, but surely we hope, Toscanini's performances of all the Beethoven symphonies are materializing on records. It remains for him to record only the "Second" and "Ninth" to complete the cycle.

The present performance testifies to Toscanini's uncanny gifts for vitalizing a familiar score. His apprehension of its every mood is effectually realized at every turn of the music; now he else has Beethoven given us quite the same demonstration of his sense of joyful well-being in music. This, in spite of the fact that the recording was obviously made during a broadcast, and its tonal qualities are not always as richly sonorous—particularly in the full passages—as they should have been.

**Mozart: Symphony No. 38 in D major, K. 504 ("Prague"):** The London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia set M-MM-509.

Of the three extant versions of this symphony none emerges from the records as treasurable an expression of the score as this performance. Again we are aware of the complete rapport between the conductor and the London Philharmonic, an orchestra with which he was so closely associated for so many years. An English critic has called this performance "one of quiet beauty and the finest feeling, which fully satisfies."

**Ravel: Le Tombeau de Couperin:** The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set X-MX-222.

This score, written during the years of 1914 to 1917, is often called a souvenir of World War I, since its various movements are dedicated to the memory of different friends of the composer who died in defense of France. In its original version for piano, written during the years 1914-17, the score contains six parts. But in the orchestral version, which Ravel made in 1919, there are only four movements. Each is in the style of an eighteenth century dance favored by Couperin, court musician to Louis XIV, to whom the title of the work pays additional homage. Although stylistically stemming from Couperin, Ravel's score does

not, however, own the same *delicacy of touch* as the music of the famous eighteenth century pianist; there is a decided touch of irony and an underlying mordancy to this music, which makes it inseparable from the war in which Ravel as well as his lost friends participated.

The present performance is distinguished for a considerate attention to dynamics and for good phrasing, but except as a recording, it is no more significant than the earlier version by Piero Coppola.

**Strauss, Johann: "Three Delightful Waltzes"—Song of Love Waltz, Op. 114; Morning Papers Waltz, Op. 279; You and You Waltz from "The Bar":** played by the Vienna Philharmonic Orchestra, conducted by Clemens Krauss and Erich Kleiber. Victor set DM-907.

The trite adjective selected by the sponsors to designate the quality of the music here may well repel as many buyers as it will attract. True, Strauss' waltzes are delightful, but this hardly does justice in describing the qualities of these three dances. The first waltz, *Liedeslied*, an early work, is one of the first in which Strauss attained a symphonic breadth. The second waltz, *Morgenblauer*, is a more mature composition; it was written for a ball of the Vienna Journalists' Association, which explains its title.

The *Du and Du Waltzer* from "Der Fledermaus" hardly needs an introduction; it is among the composer's finest expressions. Both conductors play these waltzes with style and feeling, and a true understanding of their lilting phrases. Although the recording here dates back a half dozen years, we believe that most listeners will agree with us that it is satisfactory.

**Strauss, Johann: Treasure Waltzes from "The Gypsy Baron":** The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia disc 11800-D.

Reiner is less successful with the *Waltzer* than he was recently with the *Waltzer*. These waltzes were intended for stage dancing and not for a concert hall performance in which excessive indulgences in rubato prevail.

Kern: *Show Boat—Scenario for Orchestra:* The Janssen Symphony Orchestra, conducted by Werner Janssen. Victor set DM-906.

Although this performance of Kern's symphonic treatise on his "Show Boat" music (written at the request of Artur Rodzinski) is well played, the style of performance is related more to the theater than the concert hall. It definitely lacks the refinement of expression and the more considerate attention to detail which Rodzinski gives in his recording.

**Brahms: Hungarian Dances Nos. 1, 2 and 7:** The Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Victor disc 11-8223.

Sevitzky's treatment of these dances is uncompromisingly straightforward, lacking in insight of their tonal and rhythmic subtleties. The recording and playing of the orchestra however are good.

**Sciacin (arr. Spier): Two Etudes:** The National Symphony Orchestra, conducted by Hans Kinder, Victor disc 11-8150.

In our estimation, these orchestral inflations destroy what intimacy and expressive charm the original piano pieces (Nos. 1 and 2 of Opus 2) possess. The reader is invited to compare Kinder's recording of the first etude on Columbia disc 69569-D with the orchestral version.

The former is a charming miniature, the latter a coarse-screened enlargement of same.

**Grieg: Concerto in A minor, Op. 16:** Artur Rubinstein (piano) and the Philadelphia Orchestra, conducted by Eugene Ormandy. Victor set DM-900.

If the prevailing popular versions of the Tchaikovsky and Grieg concertos have done nothing else, they have succeeded in throwing a new focus on the recordings of these works in their original forms. And, from all we have heard, the sales on these two works have been promoted by the popular versions. Rubinstein proves here, as he did recently in his album of Brahms piano music, that he is at his best in music of reflection and intimacy. The songful characteristics of this score are played with rare feeling and nuance; the rock heroes, by no means the essence of the score, are not overstressed. Ormandy's part in the performance is smoothly and efficiently attained.

**Rosenthal: Carnaval de Vienne on Themes of Johann Strauss:** Moritz Rosenthal (piano). Victor disc 11-8176.

Rosenthal, now nearing eighty, made this disc in London in 1936. The composition has long been a favorite war horse of his in concert, and undoubtedly his many admirers will welcome its acquisition on a record. However, we find little to admire in the pianist's playing here outside of some fine finger work on the first side after a tentative beginning. The (Continued on Page 64)



SUZANNE TEN  
VIENNESE MEZZO-SOPRANO

## Who is the Greatest?

One of the most human of all inquiries is What is the Greatest? The popular demand for superlatives, for champions, is world wide. It is confined to no country. Even in such an illusive art as music, the public wants to know what compositions are "tops." There is a general consensus of opinion in such matters which may or may not be determinative. Alfred Einstein points this out very cleverly at the very start in his "Greatness in Music" in which he describes the famous old "Odeon" in Munich where the author was born. In the apex of the hall are several niches filled with busts of composers. Mr. Einstein tells how these changed from time to time, reflecting public taste.

The now little known Michael Haydn once had a niche beside his brother Josef. Where Beethoven is now, in the past Cimarosa once stood. Thus opinions as to greatness change startlingly with the years.

Small wonder then that students and inexperienced music lovers find it difficult to determine what is great and what is mediocre in music. Worst of all some of the foremost masters were capable of nodding with Homer and now and then let music go to press which did not represent their higher efforts.

For this reason "Greatness in Music" representing the experienced critic's taste and opinions, will be found very useful to students and teachers. The author is splendidly versed and your reviewer found the book very interesting. "Greatness in Music"

By: Alfred Einstein, translated by Cesar Saccher-chinger  
Pages: 287  
Price: \$3.00

Publisher: Oxford University Press

## AMERICAN MASTER

Isabel Parker Semler, daughter of Horatio Parker, has written her father's biography with the natural sympathy one might expect from a daughter but also with a compensating under-



HORATIO PARKER

standing that has enabled her to correlate her intimate information in notable fashion.

She has adroitly written the book throughout as a message to her children, the grandchildren of the noted American composer. He was a dream-freighted child, born in the Puritan quiet of Aburndale, Massachusetts. Music became a natural outlet for his genius and fortunately this was discovered in his childhood. The book pleas-

# The Etude Music Lover's Bookshelf



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price given plus  
postage.

By B. Meredith Cadman

Nelson may contain some song or songs which might become hits. The writer is too experienced to predict the vagaries of success in any publishing. Publishing, at best, is a gamble hardly less capricious than a roulette wheel. Thousands of little things may make or break any publishing enterprise. However, from the writer's lifetime association with music, composers and the publishing business, he finds very little in "Lyrics for Song Hits" that is much removed from the kind of doggerel that publishers constantly reject.

"Lyrics for Song Hits"  
Edited by: Margaret Nelson  
Pages: 510  
Price: \$4.00  
Publisher: Avon House

## LYRICS FOR SONG HITS

There was a time when the lyrics, or the words of popular songs, seemed to have very little reason for being, save as hatracks upon which to hang tattered tunes. Many of these verses were excelled in inanity only by the verses that one found in the libretti of old Italian operas. How do composers get the words for their songs? The verses for art rarely come from inexperienced amateurs. Usually they are from the published poems of distinguished poets. Most lyrics for successful popular songs are however, written by men and women who have become expert in this field.

The Etude has been flooded for years with verses by would-be lyric writers, which according to the Editor, are sent back immediately because they do not consider such works without a proper musical setting by a composer of talent, trained to make such a setting. Why? Because a song is a combination of just the right words and the right music. Heine's *Du bist wie eine Blume* has been set innumerable times but only two settings have been successful, those of Rubinstein and Liszt. It is the music and the principal element in the greater number of cases is the music.

Yet, lured by the promise of huge incomes from a song, thousands of verse writers with no literary skill, little life experience, and slender gifts, hold to the ridiculously false idea that the doggerel verse they write will prove for them the threshold to Ridorado.

"Lyrics for Song Hits" compiled by Margaret

## BOOKS

## THE SOURCE OF VOCAL RESONANCE

The way of the innovator like that of the transgressor, is hard. The original thinkers of the world such as Columbus, Galileo and even Newton, are confronted with hurdles. Madame M. Barbeux-Parry, a finely trained and very experienced French endeavor in "Vocal Resonance" to explain the secrets of her system founded upon that of her teachers, Manuel Garcia, Vancini, Viardot-Garcia and Marchesi, but particularly upon her own long investigations. She claims to be the discoverer of the true source of vocal resonance which she states is in the osseous spaces which "never before, in any way, had been associated with the voice or its production." The inter-osseous spaces are, of course, those spaces situated between bones. She also introduces a principle of released activity which is most interesting. As she is the wife of a physician she has escaped the poppycock nomenclature with which so many books on voice are likely to be suffocated. We judge the book a noteworthy one, but notwithstanding the fact that it is very comprehensive its greater use will be in the hands of the author or her disciples. Nevertheless the serious vocal student will be able to get many worth while ideas by earnest study of its pages.

"Vocal Resonance, Its Source and Command"  
By: M. Barbeux-Parry  
Pages: 303  
Price: \$2.50  
Publisher: The Christopher Publishing House

## RECORDS



## The Tone Smile of the Violin

By J. W. Maff

WHAT IS THE "Tone Smile of the Violin?" Its definition will not be found in any dictionary or any book of instruction. Some might name it the soul of the violin; others may pass it off as "expression"; others will call it "feeling"; and there are others who will refer to it as "touch." After all, it is something that the violin student must seek to discover for himself. No two players will interpret it alike.

No mannerisms, physical looks, or the garb of a player can call it forth, as is proven by the fact that the "Tone Smile" can be instantly detected when heard over the radio. It is not alone in the bow, the strings, the instrument, the fingers, the printed notes, or the marks of expression.

When the student brings it forth it will be instantly recognized. Once it is won, elusive as it may have been, it will never desert the player who has acquired it.

It is as the very breath of the soul. It will not be heard from the player on the street corner because he plays, usually, without any feeling; nor will it be heard from a student who mechanically "fiddles" in order to limber up his left hand finger muscles or the muscles of his right arm; nor from one who tries to have it heard by the use of undue shifting, slurs and vibrato; the price of the strings, the manner of attack and the acoustics of the room have nothing to do with it.

Many listeners who enjoy the "Tone Smile" will not take the time or trouble to call it by name. They subconsciously classify it as a nice tone.

You have ever tried to define something that you know exists and for which you can find no suitable name? Such as a subtle fragrance stealing out of a moonlight night; an alluring shade in a water color sketch; a certain sentence in an absorbing story; the lilting, cheery note of a song bird in the forest that is different from any you have heard? If you have, you may begin to realize what we mean when we speak of the "Tone Smile" of the violin.

You cannot see the smile of the person talking to you over the telephone, but you know it is there by the tone that creates a feeling of friendliness in you towards the speaker. That particular tone you have been hearing is what telephone technicians call the "Voice Smile." Telephone executives as well as superintendents of our leading railroads have caught the importance of the "Voice Smile" and issued booklets of instructions on how to acquire it and use it in business conversations over the telephone. Employees are told that, to acquire it, there must be no affectation, no exaggerated inflection of speech, no artificial tone tainted with insincerity, but simply a tone that is distinct, courteous, friendly and complete. So much for the "Voice Smile."

The writer numbers among his friends a gentleman who leads a large orchestra in one of the big vaudeville houses on the Pacific coast. All afternoon and far into the night he plays his violin, day in and day out, seven days a week, with the constant repetition of the same program for an entire week. Years ago he cultivated what, for a better term, we may call the "Tone Smile" of the violin, and no matter how tiring the rehearsals or the public performances may be, his violin "smiles" with every note it produces. This musician is called into the salesrooms of the largest music stores of the city to demonstrate the total qualities of violins for prospective purchasers. Why? Because he has the secret of the "Tone Smile." He plays for the customer, not to palm off an inferior instrument but to demonstrate the beauties of tone in even the cheaper violins. In passing it should be mentioned not only that he smiles with his violin,

but also that he has acquired from his instrument a disposition that keeps him smiling, no matter how tiring or exacting his work in the theater pit may be. For such as he the acquisition of the "Tone Smile" is not difficult.

It was the "Tone Smile" of William Jennings Bryan that swept a national convention off its feet, and although the speaker was almost unknown, it gave him the nomination for the Presidency of the United States.

You find this tone appeal in our favorite radio announcers and in the most successful house-to-house canvassers. Two doctors may have equal professional qualifications and yet lack equal ability in the sick room, for one may have a healing effect upon the patient before the patient even sees him because of his "Tone Smile."

The violin maker's training makes it possible for him to give to the violin accuracy of tone, harmonics, overtones, carrying power and many other desirable qualities, but he cannot put into a man-made product of wood, varnish and glue that desired "something" of which we speak here.

From the lowest tone to the highest audible limit of pitch, what we have named the "Tone Smile" expresses nothing less than character. Children are quick to form their likes and dislikes for strangers by their judgment of the speaking voice. Just so a pleasing tone on the violin, irrespective of mechanical embellishments, wins a receptive ear.

No higher praise can be given a student than to have a critic say, "That student has won something that cannot be catalogued—he has the 'Tone Smile' of the violin." He may not say it in just those words, but that is what he would mean.

At the age of fifteen, when the student is at the formative age, an ideal time presents itself for acquiring this objective. Up to eighteen years of age the naturally beautiful voice may be constantly directed to this end. Do not, however, if you are a student under or above this age, be discouraged if you do not meet with success at once. It may take a little time, but you can acquire whatever you attempt on the violin, if you love the instrument and are willing to work.

THERE ARE IN THE WORLD, at any one time, relatively few truly notable singers. But at all times, there are countless singers everywhere who are by no means as notable as they could be.

Reader, if you chance to be one of the singing tribe who, entirely by yourself, nurses profound belief in an ambition you have not yet realized, if you sing and still get little applause, few encores, no bouquets, then this message is meant for you. It favors your belief in yourself. Of course, you may be one of the many who insist on perching on the top of the church tower and caroling to the green earth below when it might be better for all concerned if you would join the congregation of singers in the pews and vocalize from the staid and severe pages of the hymnal.

There have appeared now and again singers whose work possessed great and intrinsic value, whose ability to win the admiration and approval of listeners was extreme. These singers made their way into public favor, strange as it may seem, with gifts other than that of distinctive voice endowment. The ideal singer is exemplified in Kirsten Flagstad whose personality, mentality, dramatic sense, natural voice and splendid vocal training placed her at the head of the Metropolitan Opera artists for years.

Paraphrasing a statement of Arnold Bennett, it may be said that great singing does not spring from something accidental in the singer. Great singing is the effluence of the very heart of the performer—a heart which has been fashioned and tempered, illumined and sensitized by discipline. Without rigorously applied discipline, the naturally beautiful voice may become merely a passing perfume, uncaptured and soon forgotten. But with the heart illumined and sensitized, the voice plumbs a depth so profound in us that we wonder what can have moved us so divinely. We have only to think a moment to discover the secret. As fact is superior to theory, let me cite an instance or two.

It has been my good fortune to enjoy the performances of some truly distinctive artists. Some of them had a voice endowment which of itself would not make one "sit up and take notice." But when one of these artists touched the piano keys something immediately impressed the listener that, voice or no voice, an essentially great performance was about to take place.

### What Was the Secret?

What did these singers learn to do that resulted in a power of performance so compelling in itself? A power that used a minor factor of voice to accomplish the major function of a fascinating result?

First, it may be said that the absence of what these men did is the tragedy of unattained ambition in the case of countless singers. It is learning the one secret of endowing a voice, even of limited capacity, with the intelligent purpose that places the intention of the poet plus the reading of the composer at the forefront of performance, and stepping back a long way, so to speak, from trying to advertise the voice that tries to do the trick.

# High Spots in Learning to Sing

Vocal Blue Prints Which Lead to Success



Mme. Kirsten Flagstad, an Ideal Vocal Artist

by

Dr. Thomas Japper

VOICE

These singers cultivated a technic of musicianship so effectively that they could blueprint a song. Thus they made it an edifice plainly delineated and illumined with the light of understanding purpose. Such a course is the beginning of wisdom.

One listened and was no longer conscious of being primarily concerned with tones but with what tones were made to do as messengers of poet and composer. One listened to and observed the theatrical *mise-en-scene* as it moved across the stage of the imagination. Hence not only master, not timbre, not head or chest tones—important as all these are—not one of these played any part other than that of serving-maid to help tell a poet's story, as interpreted by a composer.

I think it was Rossini who jokingly remarked that he always classified singing as absolute music because, he said, no one could possibly understand a word that the singer says. Justified or not, the comment touches the root of the matter in much inauspicious singing. Certainly a little thing like that should not permanently kill off a career.

One of the singers to whom I have just referred is scheduled to perform in public. Some of his friends used to speak of his voice jokingly in these words: "He bleats like a sheep."

He also was a conductor. Indeed he developed one of the world's greatest orchestras. And he composed high class works. Taken all together, one would characterize him in the manner of Thomas Carlyle, "one of the admirablest of heroes in the pantheon."

### We Illustrate

The door of the Green Room swings open. The singer walks across the stage. He takes his place at the piano with poise and posture worthy of his purpose. For a few moments he sits absolutely still. Then he touches the keys. We are about to hear him sing Schubert's *Der Leiermann*, *The Organ Grinder*. The blueprint of even so simple a song, which he has made in toiling hours of study, begins to reveal its edifice. He is not only directing the music to the listeners' ears but the message of the poet to the listeners' imagination. A vivid, though simple scene emerges, a sharply delineated picture—episode out-of-doors on a chilly day. It is infused even with the spirit of humor. The performance transforms the hard seat which cost us a dollar and a half into a magic carpet. We see a little village into which the organ grinder has wandered to play his tunes—tunes for the delight of little children who express their joy in dancing, cold as it may be—tunes for their elders who smile at the joy of children. Then a few penuries—often, perhaps, none—to the organ grinder; and on he goes to spread the happiness he controls.

Let us consider the reason for the singer's success. He used what voice he had and it certainly was not of great quality; to transport us from the Here and Now with its dash of monotony to the There and Then with its gleaming light of romance.



### Music by the Thousands

A popular teaching system with branches throughout the Western United States and Canada has been a useful pioneer in music for the masses. String and wind instruments are taught, and occasionally mass open air concerts are given by these students, who range from pre-school age to sixteen years. The picture above shows such a monster concert. About five thousand students participated, including 3500 violins, 1000 guitars, 200 trumpets, 100 clarinets, and various numbers of accordions, violin, cellos, tubas, bass violi, sousaphones, French horns, bassoons, saxophones, flutes, piccolo, drums, melophones, and pianos. The Duke has received no report upon the musical results of the huge assembly, but the enthusiasm of the players are evident. The picture is that of a mass concert held in Los Angeles by the National Institute of Music and Arts and the Institute of Educational Music.



How did he do it? By the simple yet always elegant art of intelligent procedure. First of all, he had studied every aspect in terms of its dramatic force—its comedy, its tragedy, its meaning plus its scenario. He disciplined himself to become an intelligent, inquiring, initiative human being equipped with the capacity (and the inclination) to handle adequately the privilege of delivering the message of the two wise men for whom he was interpreter: namely, poet and composer.

It is amazing how powerful is the effect upon the listener of the performance of a man so conscientious of responsibility toward the authors of what he is performing. For example, I once heard, in the presence of a music lover of fine perception, a performance, by Chailin, of *The Song of the Flea*. He made so striking a picture of his performance that the music lover remarked to me when it was all over, "Well, after that my body feels uncomfortable."

I asked a singer one day, a man of some vocal endowment, who or what is addressed in Schubert's *Die drei Hühner*.

"Why," he replied in a sort of mental fumbling, "the woman I suppose."

Had he possessed a voice that was the quintessence of all the nightingales that ever lived on earth, he never would have sung this song in the rare spirit of it because he had not even skinned the surface of what the poet is talking about.

On return to our countless singers who are not as notable as they might be, let us talk for a moment about how to blueprint the song that one sings, for in that practice lies nobility even with a voice that is not of itself a noteworthy endowment. It is true, of course, that it requires years of practice, but then everything worth while does.

Here is the answer, in the words of the singer of *The Organgrinder*:

"There isn't," he said, "a word, comma, period, note, rest, pedal mark or nuance that is not of utmost importance to the soul and mind and voice and pulse of the singer. Therefore it is my job to interest the listener by reciting the poem so that he participates not in what I am doing in my own name but what I am trying to do in the name of the part and composer whose servant I am."

Literally learn to read every poem in my song repertoire. I try it at an odd moment, to see if, in my reading voice, I can produce an effect that arouses interest in what the words have to say. When I can do that, I know I am ready to learn to sing the words, for singing is but reading over a somewhat broader tone range. With me it has become a principle that if I cannot gain attention by reading voice I cannot by the singing voice.

"Many sing," he continued, "in the hope to impress the audience with the voice as the main factor. It is pathetic effort, for if anything in this life serves in the sense of 'washing the disciples' feet' it is the humble submission of the voice to the message of poet and composer. Thus notable singing is dedication of ability to purpose. The purpose (interpretation) is the basic consideration. When an accompanist functions along with the singer, four people are concerned. No one of them may push the other three off the stage."

Finally, a word about accompaniment. The singer to whom we referred, played his own, and he played them superbly. He could transform the piano into an orchestra and, so doing, could produce astonishing effects. Against the background of the accompaniment, the melody (voice part) stood out in noble relief. There are few singers, however, who can do this.

## Helps in Vocal Study

Compiled by Nettie B. Sholey

From "Vocal Mastery"—H. W. Brower

THESE PERTINENT REMARKS by eminent singers have been found so helpful, that they have been compiled for the use of vocal students. One suggestion, fitting personal need, may prove of inestimable value.

This quotation in Harriett Brower's excellent work seems to serve as a fitting introduction to the artists quoted: "It permitted to meet an artist, one usually finds an affable gentleman or a charming woman, with simple manners."

Carus: "Use intelligence and correct your own faults. Study, work, sacrifice. Listen to yourself."

Geraldine Farrar: "Do not give way to disappointments, but conquer them. Do not force the voice up or down when it seems a great effort to do so."

Victor Maurel: "I think the tone before I produce it. Mental control is important."

Mme. Lehman: "No one can sing without preparing mentally and physically. I practice many breathing exercises without voice. Breath becomes voice. Emit the smallest quantity of breath when singing."

Edward Johnson: "Not many rules. Sing on the five vowels. Do them loudly, softly and mezzo. Listening, imitation and memorizing are factors. Rules should be guides, not tyrants. You must think right—not jealously. Must have ease without apparent strain. Be gracious in manner."

David Bispham: "Make exercises out of pieces. To students, 'Sing that phrase again. There is a tone in it that is not pleasant. Make it beautiful!'"

Oscar Saenger: "It is important to cultivate the speaking voice. Mothers and teachers can be trained to hear, know, and produce beautiful tones. The life of a tone depends upon the continuance of the breath. Quickly inhale a full breath and exhale it so gradually that you can sing a phrase lasting from ten to twenty seconds. This takes months of practice. The way to place a tone forward is to think it forward. The student must think the tone into place. It is better to think the tone forward for five minutes and sing one minute than the reverse. All tone production is the result of thought."

Gas. Curci: "You must have the intelligence to understand and treat your own case. I do scales every morning. I learn from the nightingale. It has exquisite quality."

Rosa Raisa: "With voice goes the art of interpretation. The reward of earnest effort will come."

Luise Homer: "I strive to improve what I have learned and to acquire more learning."

Florence Easton: "Breathe fresh air. Practice octave scales."

Marguerite D'Alvarez: "The voice cannot be driven. It must be coaxed. To bring the tone forward hum c-d-e-d-e. The vibration should be felt between the eyes. Then open lips to sing a full tone, and it is in the right place. Exhale the voice forward. Never treat it roughly or strain it. You can do more for yourself than anyone else can. Give yourself to your work."

## He Turns Trees Into Batons

Four trees turned into batons in twenty years is the record of Isaac A. Cary, of Chicago, who makes "custom-made" batons for conductors. Some of his batons bring one dollar and twenty cents each. His tools are a home-made knife, a plane, and a file. Maine birch, he claims, is the best wood for his purpose.—*Editor's Note.*

ISAAC A. CARY earns his living by making band leaders' batons. He makes ten thousand of the birchwood sticks every year—by hand—according to the exact personal specifications of hundreds of very particular conductors. His customers include Paul Whiteman, Andre Kostelanetz, Cab Calloway, Arturo Toscanini, Frank Black, Freddie Rich, Howard Barlow, Rudy Vallee, Jimmy Lunceford, Fletcher Henderson, Ozzie Nelson, Raymond Scott and Mark Warron.

Each leader, according to Cary, has his own baton preference. There are nine different grips to choose from, and batons range in length from twelve to thirty-six inches.

The character of his customers, Cary says, can be analyzed by the batons they order. Andre Kostelanetz, he feels, must be a man of high ideals; he demands perfection in weight and balance. He pays more than any other leader for

his batons—\$120 each—and Cary spends hours selecting just the right wood for them. Andre, he says, must be kind and gentle—he never breaks a stick in anger or impatience. At the other extreme is Cab Calloway, who breaks two a week—just for fun.

Cary's tools consist of a homemade knife, a plane and a file. He started baton-making as a hobby and spent two years going to orchestra rehearsals before he set up business.

His first important step was a search for the right wood. He tried pear wood from Japan; mahogany from Spain; spruce from Sweden. Each lacked something. To-day he uses wood from Maine birch trees, aged for two years and treated with a steady 90-degree heat to preserve its strength.

Paul Whiteman once asked Cary to total up the amount of wood used for his batons during twenty years. The baton-maker reached the figure of four trees—and the conductor sent the bill to the U. S. Reforestation Commission four birches to be planted in Maine.

Cary has three assistants and a one-story factory building. Recently he has branched out. The war cut off the supply of European violin bows, so Cary is now trying to take care of the lack. But he still devotes practically all of his own time to baton-making.

## Music Reading and Your Choir

by

Kathryn Sanders Rieder

ANY CHOIR, to be a success, must place emphasis on learning, and certainly no skill is more essential than the reading of the music. Neither the choir, nor the individual members will go far until there is some skill in sight reading. The lack of this skill is one of the most apparent faults in members of the average choir. We insist that instrumentalists learn to read music, but too often the unfortunate vocalist is left to muddle through the best he can.

Not only sight reading training, but the effort to read expressively, should be stressed. It is not dull drill when attacked in this way. The director should allow his singers to plunge in, to try to read as much as they can. For, while this does offer difficulty, it makes demands upon resourcefulness in a challenging manner. Fortunately, most choir members read a little better than they think, but they also depend on the rest of the choir more than they realize. There is a haphazard uncertainty which destroys any confidence in their own accuracy.

### A Practical Procedure

The director may have ideas of his own about procedure. One practical way to begin is to write a major scale on a blackboard; have the choir sing it, calling attention to the whole and half steps. He may point out that all other major scales repeat this identical pattern at different pitches. He may introduce simple groups, such as "do, mi, sol, do," to encourage them to grasp reading in wider span. Reading in phrases will be the next objective. When they have become familiar with the scale and a few of these groups, they may be asked to pick them out in simple hymns, then to sing them. Soon they will see they can read a simple hymn, by going from the known to the unknown.

It matters little what the tones are called: "do," syllables, or numbers are used with success. The aim is to read with words at sight, but this cannot be accomplished in a single leap. Syllables are still approved by many excellent directors as hard to improve on as a means.

The singers should be encouraged to keep their eyes moving ahead of the note being sung. The rhythm as a flowing, moving thing; the phrase as the unit, are thus encouraged.

### Cause for Most Failures

All teachers have noticed that the rhythm is the cause of most failures in sight reading. When this element is understood the pitch usually adjusts itself correctly. For this reason short rhythm drills are valuable. Sung on a single tone they draw attention where it is most needed. Short drills may be placed on the blackboard before them, or mimeographed copies of the exercise may be used. They may sing the rhythm of a hymn

or song on a single tone. As these melodies are practiced in unison, the whole group comes to feel a more dependable grasp of the rhythmic patterns.

It is not that the rhythm itself is difficult to duplicate. The problem is recognizing it in print. If we listen to the rhythms of the current dance favorites which are whistled and hummed with such ease, we know that singers can learn any intricate pattern by rote.

Some measures may be so difficult as to require study as a unit. Often slowing the tempo is all that is needed to clarify the problem. Most of the time the entire selection will be read through at sight. Smooth, flowing tone, and the attempt to group beautifully at sight will always be the aim.

### Begin with Easy Hymns

Many times choirs are expected to read music which is far too difficult for them. In beginning the training in sight reading, give the choir music which they can read with a measure of success. They will gain confidence and interest. We all like to do the things we can do. Up to a certain point we will try very hard if the possibility of success is there. When every attempt meets with failure we lose interest. Let the choir begin with the easiest of unfamiliar hymns, with no accidentals and with simple tempo.

Training in sight reading enables the director to use those in his group who have had the advantage of special training. They serve as teachers to their section, if carefully placed throughout the group. It solves the problem of the member who feels he is too advanced for the group, and the one who feels he is not skilled enough. The more experienced are looked to for special assistance. The inexperienced are treated as promising beginners, there to learn.

### Look Before You Sing

Work on it regularly, for until there is reading and familiarity with the language of music, there can be no musicianship. All beauty of expression, all understanding of the technical points depend on ability of the singer to read understandingly. The choir member needs to understand this importance of the thing he is learning.

Train them to glance through the selection before they attempt to sing at sight. How many times we have seen even trained singers begin without more than a brief glance at the key signature. Very often they fail and have to start again. A trained musician glances through the composition first.

## ORGAN

He looks at the key signature, and for changes of key. He looks at the time signature and notes any changes. He looks at the tempo. He checks to see what repeats are indicated. He spots any technical difficulties, unusual rhythms. He notices the dynamics. When he starts he knows where he is going.

Encourage choir members in developing this habit. The director may mention a few points, and have some of the more experienced choir members point out others. They will not remember all they have seen, but, at least, there will be no surprise or confusion such as they experience with the hit-or-miss method. They will direct their thought in a more intelligent manner.

After the number has been read as a whole, the more difficult parts may be isolated and drilled. Certain sections may ask to be drilled alone. Take time to help them then, if at all possible. They're ready to learn at that moment, a requisite in all learning, and they'll make progress. A later time, which suited the director, might require considerable motivation to get a similar interest.

Sight reading is encouraged by small-group singing. The necessity for more independence of parts is a helpful feature. When the choir as a whole is established in the elements of reading at sight, let a double quartet, or a quartet, do a verse of a hymn which is being rehearsed. Vary the parts assigned, being sure the member is able to meet the requirements. Encourage them to develop small groups within the choir; groups which will sing at smaller meetings of the church. Such groups are easy to rehearse, and they take added initiative in having their parts perfect. The small group, developing individual ability, will strengthen the sight reading of the whole choir.

Reading well at sight is pleasure only when the choir has music which it wants to read. To treat them only to the hackneyed, threadbare numbers which have been the mainstay of former choirs, will not work. Give them sufficient fresh, attractive material and they will be eager to read it.

### Always Something New

Look over your library to see what you have that would make good sight reading material. Select a new number for each rehearsal. Remember it is not reading at sight unless the number is new to them. Perhaps it will be a chant of unusual beauty, or a hymn. Or you may let them read a different part than usual. Let the sopranos try an alto part within their range. Learning to sing a harmony part is a fine experience for them.

To secure the right kind of material for sight reading practice may offer somewhat of a problem, especially to the smaller volunteer choir, which is restricted to a somewhat limited budget. In such a case, the director would do well to acquaint himself with a number of inexpensive anthem books, such as "Anthem Worship," "Anthem Devotion," "Popular Choir Collection," or "Anthem Repertoire." These books contain easy, melodious anthems which would provide first-class material for sight reading experience and they contain also numbers which could be sung very acceptably by the smaller subdivision of the choir, to which reference already has been made.

Sight reading, if given a place in each rehearsal, may prove a source of pride and satisfaction to the choir. Members will approach their music more intelligently, and more eagerly. It affects all else the director would teach them, and brings them a step nearer the fine organization they would all like their choir to be. Intelligent self-confidence is a fine asset to a choir.



# Start the Children with Rhythm

A Practical Working Program by an Expert  
in Rhythm Bands

by Clara Kora Novich

Member of the Advisory Committee of the  
National Federation of Music Clubs

## Fundamental Organization

MUSIC HAS BEEN REVOLUTIONIZED to meet the trend of the times; thus the art and its branches have spread in the schools (private and public), camps and studios by taking on a new light.

Plato tells us, "The whole life of man requires rhythm and harmony." Rhythm is repetition of movement vitalized by access. It is found in the heavens. At night we have the moon; the daylight brings us the sun; at the shore, we have the tidal movements; on earth, the seasons. There are countless other examples. One educator tells us we have four-hundred rhythmic movements in the human body.

The pre-school, kindergarten and kindergarten extension groups in the schools begin with eurythmics. It should be emphasized that the term exercise is being gradually eliminated, since the modern child resents all work. Instead, the word "drill" or "game" as a substitute is found to be much more effective psychologically with our youngsters of to-day.

To stimulate an interest in the subject, an introductory story of a musical nature reaches far, as little ones do love stories. This means it is directly beneficial in a joyous way. The one about Apollo and the lyre, Pan and his pipes, or the child life of a famous musician of yesterday or of this era, tends to instill further interest.

Because one comes to life with breath, and also, because one of the early discoveries in rhythm was through the breath of the wild beast, a rhythmic breathing drill is used. When we are awake we breathe to the rhythm of two or three, and when asleep, to the rhythm of three or triple. This is very essential since it incidentally teaches one to breathe correctly. Singers especially find this invaluable for proper muscular control, which gives one poise.

The next step is clapping the hands to the simple rhythms of two and three. This leads into the arm movements which are excellent for instrumentalists, as they limber up tight muscles for

perfect relaxation. For pianists, the latter is a splendid phrase movement drill.

Of vital importance are walking rhythms. The use of the hand for coordination adds to the value of this game. Phrases of nine values are walked in the different rhythms, hence a good posture is acquired, which is of great value to the growing child.

Finger-play for recognition of numbers trains the individual arithmetically and at the same time strengthens the hand. All this is done in

Upon recognition by sound, the students are shown the instruments and are allowed to try them individually, but they play them softly in the beginning. An explanation is in order here, as children do abuse these instruments before they know how to handle them correctly. Appeal to their feelings by comparing the instruments with human beings who when handled roughly will cry out. The change is amazing! At this point unison playing begins. Those not having instruments, clap or tap the rhythm to keep them occupied and out of mischief while the others are performing. With all fairness everyone must have a chance to do ensemble work. Several children should take turns if there are not enough instruments available at first. Thus, the rounds are made, so that all are happy.

There is nothing more enjoyable than actual group participation. It brings to the fore the inferior and superior pupil for a check-up of the individual as a whole. Students learn good sportsmanship and that they must cooperate for success. The shy one is brought out of his shell. Also it will tone down the "show-off" who is the outcome of an inferiority complex. Group training is wonderful for the latter. When in class, a student with a superiority complex realizes that there are others of equal importance surrounding him, so he learns to contribute and share unselfishly. The well-balanced child is a good example for the faulty ones. Children when mingled and under proper supervision adjust themselves readily in a very short time.

For order and discipline, the instruments are placed under the seats or on the desks. The children pick them up only when the signal is given. A chord is played for picking them up and another for putting them down. This is the beginning of conducting and is excellent training for cutting as well. The term "cutting" is used by conductors, so the use of the baton is now introduced. They learn to begin and end (cut) exactly on the beat when this game is thoroughly mastered. Alertness is taught by constant repetition of the ground covered.

## The Rhythm Band and the Symphony

The advanced rhythm band is conducted like the symphony orchestra, but more is demanded of the individual player. Each one must eventually learn to play all the percussion instruments in order to be ready to substitute in case of an emergency. There must be equality and balance

of the instruments for a musical performance. Those taking part become familiar with the classics and other good music of educational value. Research is encouraged, and this leads into the historical background covering the instruments and compositions covered. The children attend concerts so they may compare comment and discuss intelligently. Also, programs and newspaper clippings are saved for scrapbooks. Concerts, the opera, (Continued on Page 634)

THESE CHILDREN PLAYED AT THE NEW YORK WORLD'S FAIR  
Charming youngsters who formed a part of the author's rhythm band of two hundred boys

preparation for further general study should a student be inspired when the time ripens.

## Application of Percussion Instruments

To begin with, the four major instruments (triangle, tambourine, drum and cymbal) are introduced by sound. The children close their eyes or turn their backs while the teacher plays a simple measure of two or three counts on each instrument. This is the beginning of ear-training.

# Let's Improve the Technic of Our High School String Sections!

by William D. Revelli

PERHAPS THE MOST COMMON WEAKNESS of string teaching as carried on in our school music program to-day is the fallacy of attempting to develop the technic of our young string players by means of the "overnight" method. This approach to the problems of technic has contributed more to the faulty string playing found in our school orchestras than any other one factor.

The development of technic involves many complications. First, there is the mental attitude. This phase of the training frequently receives little or no attention. Continuity of action, and perfect coordination, are possible only when the mind is able to direct with accuracy whatever action the physical apparatus is to perform. We must constantly remind the student that coordination between his mental and physical processes can be secured only through constant mental direction and supervision during the application of the problems encountered. The physical movements of string playing are the result of coordination between mental and physical processes. The arms, the hands, the fingers, the bow, each under the direction of the mind, are the "tools" used in gaining the facility and control commonly called "technic."

Technic is largely of the mind, and in practicing it is quite as important to think the movements as it is to develop the muscular strength and endurance necessary to perform them. Therefore, it would seem advisable that the student be impressed from the outset to look upon the acquiring of technic not as a dexterity or facility of muscular action but rather as a mental task. The string student to a far greater degree than the student of the piano, is confronted from the outset by a vast number of complex problems. In an effort to secure immediate and tangible results, both teacher and pupil are frequently tempted to pass quickly over the elements which are so vital to the proper foundation of an adequate technic. The result of such haste is to be noted in the performances of many school orchestras. It is by this underestimation of the elementary period that the habits are often formed, which eventually become insurmountable barriers to the acquiring of a dependable technic.

## The Difficulties in String Technic

The development of "string technic" is considerably different from that of technic upon the wind instruments. In string playing the function of the two hands is entirely different, hence each must be treated separately, before attempting the

combined use of the left hand and the right arm. The less divided the attention which the student brings to his problem, the less difficulty he will encounter in mastering it. It is only through this control of his mental attitude that he will be able to avoid that muscular conflict which is the most disturbing factor in the acquiring of technic.

When the student has reached the stage in his training that the mental processes can successfully form a detailed picture of what is to be done, then the student is on his way to the acquisition of a sound technic. If we will pause to recall the slovenly, indifferent, thoughtless practicing which occurs in the daily routine of our students we should not be surprised to find faulty playing in our school orchestras. With the proper mental conception and ability to concentrate on the problems of technic, much of this inaccurate playing would vanish. Since the problem of technic resolves itself into one of "mental discipline" it would seem our logical approach is to direct the mental capacities of the student in such a manner that his mind will picture for him how he should practice.

## An Art and a Science

Practicing is an art and at the same time somewhat of a science! The proper manner of practicing should be acquired early in life, while the student's habits are at a formative stage. The first step is to learn how to practice with the mind as well as with the fingers and bow. This means that both teacher and student must first agree as to what technic practice requires. Practice is that to which requires practice. It is at this point that we find our first obstacle to the acquiring of a sound technic. The student before actually beginning his practicing should form a mental picture of how the music should sound. Then let this mental picture guide him in his efforts to reproduce his own "ear-picture." This "ear-picture" will include every sign and marking, every fingering and bowing. It will necessitate a "mental picture" of the technical problems and concentration on the problems concerned. Not until these factors have been considered and "pictured" should the real practice with bow and fingers begin.

Now comes the first rule of all practice and to which there is hardly an exception: Play slowly, very slowly, painfully slowly. Not once, twice or

a few times, but for countless repetitions. More performances are ruined by student through persistent attempts to play "up to tempo" than by any other fault. This habit is extremely detrimental to the student's playing and should be killed in the germ before it becomes too much developed. We usually find it most difficult to eliminate, and it can only be combated by a persistent will on the part of the student and confident obedience to the teacher's instruction. This slowness of performance will permit a splendid opportunity for *fast thinking*, since it will permit the student to add innumerable niceties to his performance which may otherwise be just so many notes. This slow practice, if efficiently carried on, will eventually develop a continually active, watchful, critical and correcting mind behind the fingers and bow mechanism. The weakness in many of our high school orchestra rehearsals is that the rehearsal period often terminates into mere mechanical repetition, which no matter how persistently done, can avail little that is of permanent value to the student.

Every selection or passage, every bow style well mastered serves as a stepping stone to the next more difficult one. A certain dexterity of fingers or bow arm acquired by endless and brainless repetition may yield some degree of satisfaction to the possessor, but unless it is used for future musical ends it is valueless. In fact, when it involves the repetition of passages in faulty intonation and with an unrelaxed or stiffened arm it becomes distinctly harmful since this practice tends more severely to establish the enemy it is supposed to conquer. As a general rule it is advisable to segregate each difficulty.

Bowing difficulties are the student's strongest foe and should be mastered first. Bowing problems, if presenting unusual difficulties, should be practiced first on the open strings. (This is in keeping with the teaching theory of detaching each difficulty from any other.) In most cases the stumbling block for the bow will be found in sluggish, uncontrolled string crossings which prevent synchrony between bowing and fingering. After a sufficient amount of concentrated, skillful practice, problems which seemed at first unsurmountable, give way to the complete command of the performer. This will be attained, however, only through sacrifice, patience, intelligence and enthusiasm on the part of the teacher and the members of his orchestra. Technic is a means to an end, and it is the student's strongest foe, but when finally acquired it is also his noblest friend.

## Relaxation

During the process of these "slow practice" sessions, the students and teacher must guard against excessive tension—continuous muscular effort without alternate intervals of repose. For such a condition there is but one remedy and that is relaxation—the ability at will to release all muscular tension. It is at this point that the mental direction of students must be at its highest peak of efficiency. This relaxation will not only give temporary relief from continual strain, but it affords opportunity mentally to prepare the problem to be next in hand. Without relaxation sustained effort is impossible. If the student relaxes, relaxation does not permit themselves—as will occur in extended technical passages—they should be made, by the shifting of effort to other sets of muscles. Such moments of repose are of special value to the beginners who are called upon to exert minds and muscles in new and unusual lines of effort.

(Continued on Page 635)

**BAND and ORCHESTRA**  
Edited by William D. Revelli







# Modern Joys from Ancient Instruments

From a Conference with

Ben Stad

Founder of the American Society  
of the Ancient Instruments

SECURED EXPRESSLY FOR THE ETUDE BY WALLIS L. SEYMOUR

The work done by Arnold Dolmetsch in England to promote a revival of interest in performances of seventeenth and eighteenth century music have attracted deserved international attention. However, other notable workers in the same field have accomplished advances of equal significance on the European continent and in America. Among these is Mr. Ben Stad of Philadelphia, who, in the following article, outlines some of the experiences which have contributed to make The American Society of the Ancient Instruments the foremost organization of its kind in the New World. Mr. Stad was born at Rotterdam, Netherlands, on January 22, 1885. He entered the Rotterdam Conservatory at the age of twelve where he studied with Louis Wolf, a former pupil of the Paris Conservatoire. He became a protégé of the Queen of Holland. He was graduated at the age of fifteen and, upon the advice of the great conductor, Willem Mengelberg, went to study with César Thomson at Brussels. After nine months he received the first prize in violin. Thereafter he studied with Carl Fleish in Amsterdam. Following a period devoted to teaching in Amsterdam, he joined the Leipzig Philharmonic Orchestra (Hans Winderstein, conductor) as concert master. He has played under many of the master conductors of the Old World, including Felix Mottl, George Schumann, and Max Reger.

In 1921 Mr. Stad came to America and started teaching in New York City. A fortunate friendship with Mr. Joseph E. Widener, noted art collector, brought him to Philadelphia, where Mr. Widener had just opened the Ritz-Carlton Hotel and had ideals of having no music except that of the highest class. There Mr. Stad remained for fourteen years, conducting a string quartet and a little symphony, and won the high praise of such artists as Stokowski, Kretser, and others.

His interests then began to turn toward the fascinating music written by composers of the sixteenth, seventeenth, and eighteenth centuries

for instruments which, at the time, had all but disappeared. With a view to extending his knowledge in this direction he went to Paris to study the ancient *viola d'amour* with the virtuoso, Henri Casadesu.

In 1929 he founded the American Society of the Ancient Instruments. The purpose of this group was (1) to bring back the lovely string instruments of the Renaissance, the "Golden Age of Music," from the oblivion into which they had fallen, (2) to revive the masterpieces of the pre-classic and classic literature, played on the instruments for which they were composed, (3) to encourage contemporary composers to write for these instruments in the modern idiom. Through a large number of concerts given under distinguished patronage, through a series of splendid festivals, and through widely circulated Red Seal Records, their work has become extensively known. Here are the instruments employed by the group, and their players:

*Viola de Gambe* (made in Rome by Santo Seraphino, 1678-1737), played by Josef Smit.  
*Paradiesus de Viola* (made in Venice by Angelo de Toppinis 1735-1750), played by Jo Brodo.  
*Basse de Viola* (made in Venice by Domenico Montagnani, 1690-1750), played by Maurice Stad.  
*Viola d'Amour* (made in Cremona by Laurentius Stortini in 1781), played by Ben Stad.  
*Harpischord* (made by Pleyel in Paris), played by Flora Stad (Mrs. Ben Stad).

In order that there may be no confusion in the spelling of the names of these instruments, it should be noted that the French spelling is here employed. Two of the same instruments, however, are often given in print in the Italian spellings, *viola da gamba* and *viola d'amore*. The

## VIOLIN

Edited by Robert Braine



The American Society of the Ancient Instruments  
in Costumes of the Period of the Music They Play.

French word, *viola*, also is sometimes spelled *viol*. Mr. Stad now presents notes upon his unusual undertakings.—Editor's Note.

**T**HERE IS ALWAYS a spirit of romantic adventure in investigating a little known field in art. The work done in Paris by Henri Casadesu with the Société des Instruments Anciens, as well as that of the late Mr. Dolmetsch with his notable festivals in England, has commanded wide attention. In Europe these organizations were quite heavily subsidized by private and public funds. It seemed to me that there were art lovers in America who, if they knew of the exquisite beauty of these ancient instruments and the music written for them, would make it possible to bring these art treasures to America. Therefore, I set about to make a collection of the most essential instruments, in order to recreate the music written for them as the composers expected it to be played.

There is, in fact, an almost unlimited treasury of exquisitely colorful music available by such composers as the English Purcell and Byrd; the German Bach, Handel, and Gluck; the Italian Locatelli, Vivaldi, Corelli, Sammartini; the French Perilhon and Mauret; and their lesser known contemporaries.

The need for almost incessant rehearsal made it necessary to start the work with my own family. So that we might practice at all available times. Mr. Stad, an able piano virtuoso, turned to the harpsichord and studied the instrument for years. Her brother, Josef Smit, perfected himself upon the *viola de gambe*. My son, Maurice, plays the *basse de viola*, and a close friend Mr. Jo Brodo. These players were able performers upon instruments of the modern orchestra. The problem was to adjust their previous training to the ancient instruments. This required years of patient labor.

After much persistent preparation, the Amer-

ican Society of the Ancient Instruments made its debut in 1929, quite appropriately in the Washington Memorial Chapel at Valley Forge, located on the Government reservation where Washington kept his army intact at its most vital hour. If, when Washington was at this shrine, he could have heard such music, it would have been played upon instruments such as these.

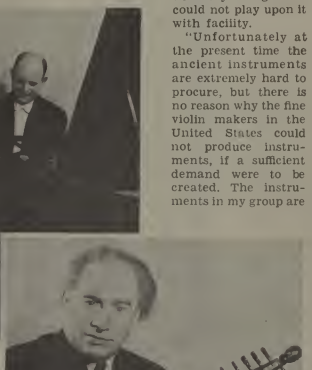
"Let us consider first of all the nature of the instruments employed and why these particular types are used. The *viola d'amour* is a bowed instrument, resembling the treble viol. In addition to the strings upon which the bow plays, there is a set of seven thin wire strings below the other strings. These vibrate sympathetically and give a faint echo of the tones which is peculiarly delightful. The instrument in a primitive form was first mentioned by Praetorius in 1618. The *viola d'amour* has been revived in some modern scores, such as Puccini's 'Madame Butterfly,' Charpentier's 'Louise,' and Massenet's 'Le Jongleur de

Notre Dame.' In Meyerbeer's opera, 'Les Huguenots,' the air, *Doux comme Hermine* is accompanied by the *viola d'amour*. Its range of four octaves presents fascinating opportunities for double stopping (playing two notes at the same time), arpeggios, and harmonics. It is deeper in tone than the violin. In fact, its tone cannot be compared with any modern instrument.

"In the group of ancient instruments the *viola d'amour* plays the part corresponding to that taken by the second violin in the modern string quartet. The *Paradiesus de viola* is a five-stringed instrument, smaller than the violin. Its ribs are higher, giving it a thicker appearance. It takes the higher voice, or the part taken by the violin in the modern string quartet. Its tone (called by some 'mysterious' and 'pleading') is, however, quite different from that of the violin, resembling somewhat that of the oboe or the oboe d'amour.

"The third instrument in the ancient group is the *viola de gambe*, which takes the part usually played by the viola in the string quartet. The *basse de viola*, which resembles the violoncello somewhat, takes the place of the violoncello in the group.

"Naturally there were many other interesting instruments of the period, all of which have a dis-



(Above) The American Society of the Ancient Instruments. (Right) Ben Stad, Founder.

tinguished tone color. You may ask why I have not employed all of them. Well, the principal reason is that the field is so great that I have had to concentrate upon the principal ones. The main advantage of this group, from a musical standpoint, is that there are no 'gaps' in the tonal range. Few people know that in the case of the modern string quartet there is a decided, and to some people, a disagreeable gap between the second violin and the viola. All composers have been conscious of this. Prof. Dr. Hermann Ritter, great musical historian, attempted to correct this tonal gap with the *tenor viola* of his invention. He made long and careful investigations and measurements based upon acoustical formulae and then constructed the instruments himself. Richard Wagner admired them so much that he introduced them in some of his scores. Wagner often consulted with this savant upon instrumentation. The instrument, however, gained slight popularity, as it was so large that a player who did not have an almost abnormally long arm could not play upon it with facility.

"Unfortunately at the present time the ancient instruments are extremely hard to procure, but there is no reason why the fine violin makers in the United States could not produce instruments, if a sufficient demand were to be created. The instruments in my group are

naturally rare and very valuable. It has taken me twenty-five years to assemble my quartet of near Modern and duplicated instruments of the instruments of the 'ancient' type sell for two hundred and fifty dollars to three hundred dollars. There are no greater difficulties in learning to play these instruments than in learning to play the violin and the violoncello.

"The principal advantage in the ancient viol groups is that of producing authentic atmosphere

and presenting the compositions as the masters who wrote them intended that they should be given. They bring a fragrant suggestion of the golden age of music. In fact, many of my patrons have insisted that our group at public performances don costumes of the period to enhance the illusion of returning to a world of grace and elegance, that splendid period when in many countries gentility was judged by the ability to play an instrument.

"The harpsichord played by Mrs. Stad is a replica of the ancient instrument made with really magnificent reproducing precision by the famous firm of Pleyel of Paris, founded by the pianist, Ignaz Joseph Pleyel, who was born in Vienna, in 1757. Pleyel was a pupil of Haydn. He himself must have played upon many an ancient harpsichord. He established his piano business in Paris, in 1808. He died in 1831. The firm became one of the most successful piano manufacturers in Europe.

"The harpsichord, like the piano, traces its lineage back to the clavichord, the granddaddy of all boxed stringed keyboard instruments. Even in their smallest and most ancient form there was a wrest plank of tough wood. Into this was screwed tuning pins, from which strings were stretched the length of the instrument over a sounding board. The keys, of course, were not struck, but were touched by a metal 'tangent' which, when it contacted the string, produced a gentle, tinkling tone.

"What is the difference between the clavichord and instruments of the spinet and the harpsichord type? In the last-mentioned instruments the strings were not touched by a tangent but were sounded by picking or plucking the string with a device operating a quill. There is no radical difference between a harpsichord and a spinet. The reason for the names is geographical. What the English called a harpsichord, in the form of a grand piano, the Italians called the *clavicembalo*, and the French a *clavicin*. The virginal, or spinet, was the same sound-mechanism in square piano form. The French called the same instrument an *épinette*, while the Italians called it a *spinetto*.

"The clavichord, which was Bach's favorite instrument, came in about 1490 A. D. When the key was pressed down, a brass wedge arose from below the string and set it in vibration. Its tone was feeble and its keyboard was usually limited to four octaves. Bach also was very fond of the harpsichord and composed his splendid 'Italian Concerto' for that instrument. The harpsichord was the principal keyboard instrument for one hundred and fifty years. Domenico Scarlatti wrote six hundred compositions for this instrument. It was the custom for conductors, directing orchestras playing their works, to conduct from the harpsichord. Handel and Haydn did this.

"It is a real thrill to join in this work of reviving an art of one of the most delightful and colorful periods in history. But it must be revived exactly in its true colors. No matter how perfect a reproduction of a great masterpiece of Titian, Raphael, Rembrandt, Rubens, or Velasquez might be, it is far from being the original. If we would hear the music of the wonderful period of Elizabeth and the seventeenth century, it must actually sounded to them. It must be restored through the instruments used in that flowery and fanciful age, with its background of court routine and renaissance romance. It is time that the American people had an opportunity to hear this music in the original, and not in a copy."



# How Many Kinds of Staccato Are There?

Q 1. What do those two marks (♩ and ♪) placed over a note mean?

2. What is the meaning of M when placed like this, M. D. C.?

3. In the "Standard Graded Course Book 6," by W. B. Mathews, the number in the book, *Forerunner from the Gods*, in the sixth measure from the end, there are three quarter notes.

Ex. 1



and the notes in two-four time. How shall they be played? E. C.

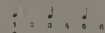
A. 1. Your first mark is a *portamento-staccato*, and your second a half-staccato. There are supposed to be three types of staccato: the first (♩), called *portamento-staccato*, in which the note is held about half of its value; the third (♪), the half-staccato, in which

the note is held about half of its value; the third (♪), the half-staccato, in which the note is held only about a quarter of its value. However, such close distinctions are impossible, and it would certainly be better if we did away with the third variety. As a matter of fact, the length of the tone depends on the value of the note and the style of the composition rather than on the kind of staccato mark.

2. The letters D. C. stand for *Da Capo*, meaning that you are to repeat from the beginning. An M before D. C. probably stands for *Minuet*, the directions then meaning to repeat the minuet from the beginning after playing the trio.

3. My copy of this work does not contain the place you mention, but here is the way to treat three against two until you learn the trick of playing them: the common multiple of three and two is six; therefore, count three to each of the two notes, and two to each of the three notes, as in this exercise:

Ex. 2



Count six and see that your right-hand notes come on one and four, while the left-hand notes come on one, three, and five. Perhaps it will help you also to think of your rhythm as being like this:

Ex. 3



## How to Produce a Chime—Effect on the Organ

Q. Can you tell me how chimes or rather the chime effect can be produced on a pipe organ in which there are no chimes. I know one organ which can do this so well that several other organs are calling it a perfect imitation. As I like the sound I knew there were no chimes in it. The organist would not let us see her hands while playing, she said, "I discovered the trick by accident some day I may have it away but not now."—F. T. C.

A. Music schools vary a good deal in the type of courses they offer. I advise you to go to a school that has a good department of music education so that while you are studying piano, cornet, singing, harmony, and other musical subjects, you may also be preparing yourself to teach in both grade and high schools. You will also want to take some

# Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens  
Mus. Doc.

Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary

A. It seems to depend on the particular organ being played. Truette in his book "Organ Registration," Page 50, says: "Different organists with different organs have produced bell effects with special combinations of stops peculiar to the individual organ. On one organ Bourdon 16 ft., Flauto 2 ft., and Vox Humana produce a good bell imitation. On another organ, a soft Gedect in the Gt. coupled with a Harmonic Flute of 8 ft. pitch and a Tremolo in the solo organ, with which is combined a soft Celeste in the Sw, produces a fairly good bell effect."

But another writer, Gordon B. Nevlin, in "A Primer of Organ Registration," says: "No really effective substitute is possible; where a Celeste is available it is sometimes possible to produce a passable imitation by playing staccato on the combination of Celeste and Grosse Flute." If the latter is true and Grosse Flute is a general thing it is better not to attempt any literal imitation."

## Where to Go to School!

Q. I am graduating from high school this spring and am undecided to what kind of school I should go next fall. All I'm interested in is music. I'm interested most in orchestral directing, I play the horn and the piano. Should I prepare if I go to a conservatory of music or to a special music school? I've been told that if I go to a conservatory of music I would only be able to give private lessons. Is that statement true? Perhaps you can tell me what I'm so mixed up about. I can give me some names of some northwestern music schools that I could go to.—C. J.

A. Music schools vary a good deal in the type of courses they offer. I advise you to go to a school that has a good department of music education so that while you are studying piano, cornet, singing, harmony, and other musical subjects, you may also be preparing yourself to teach in both grade and high schools. You will also want to take some



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only one question per inquirer will be published.

courses entirely outside of the field of music—subjects like English, history, foreign language, and so on. The proportion of time given to these three lines (music, music education, and academic subjects) varies greatly in different colleges and conservatories and there is considerable difference of opinion about the matter. Some educators think that the most important thing is to have a "broad education" without too much specialization; but I myself feel that the teacher of music must first of all be a good musician, else he will not be able to lead and inspire his pupils. But of course he must learn to be a fine teacher too, and he ought to know something about at least one or two other fields. It is quite a problem to get all this done in the short space of four years and you will probably have to leave some things out. But don't

As to schools, I advise you to write to Professor Burnet Tuthill, Southwestern College, Memphis, Tennessee, asking for a list of schools in the Northwest that have good music education departments.

Who Wrote  
The Star-Spangled Banner?  
Q. I have made a long study of this

question and read many books, published 122 copies of the *Ancient and Modern Star-Spangled Banner*, and I made statements that I am at a loss to understand why some patriotic American in the musical business does not get busy and clear up the matter once and for all. I am of the opinion that credit should be given neither to Arm it nor to Smith, but where it rightfully belongs to an anonymous composer. The Philadelphia Symphony Society prints the poem on its programs with credits given to Gray and Smith. I called this error to their attention but got only the reply that as Grove gives Smith credit, that was good enough for them.—C. L. M.

A. Evidently you are not familiar with the rather exhaustive study that the late Oscar Sonneck made of this very controversy. It was begun in 1907 when Dr. Sonneck was Chief of the Music Division of the Library of Congress. The first report on the subject was issued in 1909, but Dr. Sonneck continued his research, and an enlarged edition of the report, in book form, was finally published in 1914. After considering all the evidence, Dr. Sonneck decided that John Stafford Smith was the composer of the tune *Anacreon in Heaven* (which is, of course, the tune to which Key's words have always been sung), and his conclusion has been accepted as final by practically everyone ever since. If you are interested in Mr. Sonneck's report I am sure you will be able to find a copy of it in the New York Public Library. Look for Sonneck, O. G.—"The Star Spangled Banner." Other readers may obtain a copy of the book by sending \$5 cents to Superintendent of Documents, Washington, D. C.

## Should Boys and Girls Have Voice Training?

Q. Because of the fact that some of our people disagree with some interested persons in regard to the question of voice training in the public schools, I am writing to give you my opinion as a specialist in the field of voice music. What we are trying to determine is whether or not it is advisable to permit boys and girls to have voice training in the public schools. I am in favor of it. I would appreciate an expression of your opinion as to the advisability of including voice training in the public schools in grades seven and eight.—W. L. H.

A. Voice instruction in the public schools is quite a different thing from instrumental instruction because of the immaturity of children's voices even in the senior high school. I doubt whether school has any place at all in the junior high school, but by the senior high school I am in favor of voice classes provided they are taught by a person who understands and has had considerable experience with untrained voices. If such a teacher is available, I think the voice class is an entirely justifiable offering; and if the teacher will follow the principles that are laid down in the chapter on voice classes in the book which Mr. Dykema and I put out last spring, I believe that much good might result. However, it all depends on the teacher, and I will tell you frankly that I would not entrust such a class to the ordinary professional singing teacher. (The name of the book is "The Teaching and Administration of Music in the High School," which may be obtained from the publishers of THE ETUDE.)

# Basic Harmonic Principles Simplified

by Frank Patterson

Frank Patterson was born in Philadelphia, Pennsylvania, January 5, 1871. He studied composition with Dr. Hugh A. Clarke at the University of Pennsylvania, violin with Stoll and Schmidt, and later composition with Thullie and Rheinberger in Munich. He played viola with the Los Angeles Symphony Orchestra, and from 1911 to 1933 he was on the editorial staff of the *Musical Courier* in New York. He has written three operas, and many works for large orchestras. He is the author of several courageously original books upon music and musical theory, the best known of which is "The Perfect Modernist."—EDITOR'S NOTE.

FRANK PATTERSON



FOR THE TEACHER of elementary harmony and composition the ancient traditions are slightly shaken from their foundations. Even the most reliable of all the old safeguards, consecutive parallel fifths, is becoming timeworn.

But the real difficulty to confront teacher and student alike are exactly what they have been for as long as any of us can remember, and these difficulties have nothing to do with note manipulation. They are purely psychological and emotional.

The would-be composer, although he possesses the creative urge, soon realizes that his wanderings lead nowhere, and that he needs guidance, study, harmony lessons. But all too frequently he cannot easily descend to the dull depth of dry-as-dust rules, rules which hamper the freedom of his thought (or so he thinks).

He would be happier if he could perceive and understand the relationship between the four-part, note-for-note, exercises he is writing and the sweet and satisfying sounds he is getting out of his piano. Perception and comprehension of that relationship is the simplest thing in the world, so simple that it is generally taken for granted.

It begins with mass harmony, which is, actually, the foundation of all music. When music on voice classes in the book which Mr. Dykema and I put out last spring, I believe that much good might result. However, it all depends on the teacher, and I will tell you frankly that I would not entrust such a class to the ordinary professional singing teacher. (The name of the book is "The Teaching and Administration of Music in the High School," which may be obtained from the publishers of THE ETUDE.)

But how apply this color idea to music? Take any chord, the tonic of C major, for instance,

C-E-G, and play it up and down the piano with no care as to what note is in the upper voice, soprano, or the lower voice, bass. Pass, now, to some other chord, also in mass formation, with no part-writing, no melody, no rhythm.

In this way you will be experimenting with mass harmonies, and if you persist you will soon find that you attain immense freedom. Keys will cease to have any significance whatever. Some progressions will be pleasing, some less so, because some express your emotional need of the moment, others jar upon it. This is not art, for it is formless, but it may be beautiful (in spots) just as beauty of a sort may be attained by the throwing together at random, bits of colored ribbon. This is a basis, however, on which to build, for it explains the relationship between these harmonic progressions in mass formation and four-part harmony—"hymn-tunes."

The next experimental step should be harmonic, contrapuntal. Here, again, we begin on the chord of C major, C-E-G. You are to set a bit of melody to it, without rhythm. Avoid "composition" for this is study, serious experimentation, not creation, and the two things must be kept strictly apart.

Here is one possible bit of melody:

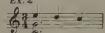
Ex. 1



There are two things to be observed: The first is that the chord is here fully written out in the form of an accompaniment; the second is that the melody itself will fully express the harmony even if not a single note of the harmony is played. This harmony is called the "basic" harmony.

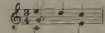
But suppose the note E is omitted from the harmony:

Ex. 2



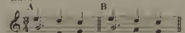
On the first beat of the bar occurs the entire chord: C-E-G, but as the melody progresses the harmony becomes incomplete. Of this there are several things to be said. The first is that it does not matter, since the harmony is remembered. The second is that the matter may be remedied by merely moving up the bass, C, to E on the third beat:

Ex. 3



The third is that, a second melody may be written to go with the first melody which will complete the harmony much more satisfactorily because it gives character to the bar.

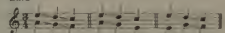
Ex. 4



This is counterpoint. The rule is extremely simple: The second melody must express the same harmony as the first melody, and there must be no consecutive parallel fifths.

This does not mean that fifths are taboo, as they used to be—they are often used in present day music—but it does mean that in such a simple phrase as the above they would be out of place. There are always musicians who argue against this. However, you cannot find a progression of consecutive parallel fifths to fit in with the above problem that will express the major chord. Note these examples:

Ex. 5



This is one of the two objections to fifths. The other is that they are ugly. Though fifths are expressive, like everything else in music, one must know when, where and how to use them.

Now to go back to the problem at hand. We have above, Example 4, a simple melody, a simple harmony, a simple counterpoint. What other elements are to be considered?

1. Architectural arrangement. 2. Harmonic arrangement. 3. Continuation. The first of these is the simplest and commonest; it is the nearest associated to the mass harmony mentioned at the beginning of this article. It consists of introducing some sort of rhythmic motion into the accompaniment, repeated chords, arpeggios, and the like.

The second introduces altered harmonies. These are harmonies resulting from the use of counter-melodies. One of them appears above, Example 4b, on the second beat of the bar, G-D-F. These being three of the four notes of the dominant seventh chord, G-B-D-F, we are justified in calling the chord a passing dominant; that is, an altered chord, an alteration of the tonic basic harmony.

It is vitally important to remember that the introduction of such harmonies must never miss the "feel" of the simple, fundamental harmony expressed by the original melody, in this case the tonic of C major.

(Continued on Page 640)



**M**Y JOB IS WRITING SPORTS and my hobby is listening to music. When I leave the ball game, someone usually says, "Well, pal, off to the opera, eh?" and grins at me as though he is considering the possibility of slapping my wrist. When I arrive at the opera or concert hall I get this, "What? You here again?" followed by a sniff as though I had brought the odor of training quarters into sacred, scented atmosphere.

During the day I live with athletes and coaches, write about their doings and frequently smack a handball or enjoy a swim with them. But because they have found out about my hobby, they sort of wonder about me. At night if there is anything musical going on, I'm among the regulars in my town who never miss an opera, concert, recital, ballet or symphony. But since it has gotten around about my job, they, too, suspect me.

Apparently my athletic associates and my concert companions both consider me a "queer duck" because they hold to the old belief that the aesthetic and the athletic just do not have anything in common.

But there is proof that this opinion is wrong. For a long time we have suspected that the maker of music is a "regular guy," enjoying his sports as much as the next fellow. Now after months of haunting the sharps and flats folk back stage for interviews, and conducting other research to get the straight stuff on their private lives, I've found that they are not far behind my perspiring pals of the athletic field in their sports interests.

Athlete No. 1 in the music field is Paul Robeson, the broad-shouldered Negro bass who still looks sufficiently fit to stop a power play on the gridiron. In his college days at Rutgers he was an all-around star, winning his "R" in four major sports. He played center in basketball, caught in baseball, hurried the discs in track and wound up a brilliant three-year varsity football career by being named All-American end in 1918. He financed his graduate course in music at Columbia by playing pro football on week ends, and he bounced the opposition about with such gusto that several fight promoters tried unsuccessfully to argue him into going into training as a heavyweight cauliflower contender.

#### Tenor and Handball Champion

Few people have such a great variety of sports hobbies as tenor Richard Crooks. When he made his debut at Carnegie Hall, it was just three hours after he had won the finals of the New York State handball championship. On his world concert tour before the war he fished for big ones in Switzerland, New Zealand, Australia, the Argentine, the east and west coasts of Africa and the fjords of Norway.

Crooks is an expert pistol shot, fencer, skier, mountain climber and golfer. He studied fencing for months under the master, Aldo Nadi, to pre-

pare for the rôle of *Romeo* at the Metropolitan Opera House and became so adept with the sword that dueling is now one of his favorite pastimes. Once on a fast downhill ski run in New England the slats flew out of control, and he crashed into a clump of bushes with the result that he was decorated for his next concert with a broken arm and black eye. As a fisherman his skill is surpassed only by his luck. One day in Florida before starting a sleet on his front porch, which overlooked an inlet, he tossed out a line just in case something might happen by. After he fell asleep a pull on the pole suddenly jerked him to his feet,



NINO MARTINI

Like Richard Crooks and many other artists, Martini is an experienced horseman.

and after a battle of more than an hour, he reeled in the season's biggest tarpon.

Lauritz Melchior, the giant Danish tenor, who is famous for his Wagnerian rôles, spends much of his free time in hunting, a hobby that has developed a practical side. Now he shoots his own costumes and sometimes those of his wife. The deer skin he wears in "Siegfried" is from an animal he bagged. A panther he brought down in South America has been made into a coat for Mrs. Melchior. Away from opera and concert engagements, he heads for the Maine woods or North Dakota and occasionally his hunting trips take him into Canada and Alaska.

The outdoors is more than a hobby with baritone John Charles Thomas. It is his home. He spends as little time as possible ashore under a

roof, living as admiral of the Thomas navy, which includes a 101-foot yacht named "The Masquerader," an 85-foot yacht named "The Memory," and assorted runabouts, speedboats and fishing skiffs, on down to a dinghy. Ashore he goes in for hunting and golf. Recently he surpassed any notes he had ever sung at the Metropolitan when a long putt on the eighteenth hole for his first seventy-nine brought forth his all-time *fortissimo*.

Norman Cordon, American basso, also performs well on the links but does not dare boast about his score around home, as his wife, Deane Van Landingham, is one of North Carolina's lady champs. Cordon, however, upholds his end of the social and athletic prestige around Linville, North Carolina, through having won the undisputed hog-calling championship of the county.

Mario Chamlee, a leading tenor at the Met for many years, first found that he had a voice when he used to yell at the quarterback to throw him the ball while playing football at the University of Southern California. Chamlee, whose first name is really Archie and who was known to his gridiron mates as "Cham," was a fire-eating, pass-smuggling speed burner at end. He took the name of Mario when he made his debut at the Metropolitan as *Mario Cavardossi* in "La Tosca."

#### Tennis Players and Horsemen

Tenor Kurt Baum was a champion sculler and diver in Europe and also used to box with Max Schmeling. Nino Martini has surprised more than one star tennis player with his ability on the court. When in New York, he plays regularly at the armory with Manuel Alonso, former Spanish Davis Cup star. Besides having a snappy net game, Martini is an expert horseman.

Another horseman among the tenors is Allan Jones. The great singer from Scranton, Pennsylvania, who divides his time between movies and the concert stage, makes his hobby pay by running a riding academy near Hollywood with the movie actor, Robert Young. Baritone Donald Dickson thinks so much of badminton as a hobby and conditioner that he tries to get in two sessions of the game daily, an hour of it before breakfast and up to two hours after lunch.

Conrad Thibault was becoming a baseball star when singing practice pulled him away from the diamond. For his own work-outs now he plays tennis or goes ice skating, but for spectator purposes he regularly roots for "dem bums" at Brooklyn. Leo Durocher used to play in a neighboring town as a kid, and Thibault is a rabid fan whenever he can see and hear Lippy Leo in action with the Dodgers.

Violinists never seem to worry about their delicate touch and sensitive fingers when they are disporting themselves away from the concert stage. Jascha Heifetz and his ex-movie star wife, Florence Vidor, who live at Harbor Island, Newport Beach, California, are familiar figures around Balboa Bay where they spend much of their time aboard their yacht. (The *Continued* on Page 636)

## SONG OF THE MOLDAU

From the Symphonic Poem, "The Moldau"

B. SMETANA  
Arr. by William M. Felton

Smetana's symphonic poem, "The Moldau," is one of the finest works of the great Czechoslovak composer. The Moldau is one of the stately rivers of Europe. It flows through the city of Prague. The work is the second of a cycle of symphonic poems entitled "My Country," Grade 5.



# ROMANZA APPASSIONATA

The Etude takes especial honor in presenting an excellent piano arrangement of Mme. Chaminade's extremely beautiful *Romanza Appassionata*. Written by her at the age of eighty, it has all the fervor and youthful character of her famous pieces written years ago. The same composition in its original form as a cello solo appeared in the March Etude, Grade 5.

CÉCILE CHAMINADE

Andantino M.M.  $\text{♩} = 60$



Grade 3½

## SERENADE MEXICAINE

VERNON LANE

Tempo di Tango M.M. ♩ = 84

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Grade 3.

## MISS COQUETTE

WALLACE A. JOHNSON

Waltz moderato M. M. ♩ = 120

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# CHUCKLES CAPRICE

WILLIAM M. FELTON

Grade 4. Lively M. M. 108

*f*

*mf*

*mf*

*ff*

*f*

*mf*

*f*

*mf*

*p*

*mp*

*mf a tempo*

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*mf*

*mf*

*mf*

*ff*

*f*

*mf*

*D.S.*

*mf*

*ff*

*f*

*D.C. Trio*

\*From here go back to *Trio* and play to ♪; then *D.S.* at *Fine*.  
SEPTEMBER 1943



# THE GLIDER AND THE GULL

Grade 2½

Gracefully M.M. ♩ = 60

MILO STEVENS

# TO SOMEONE

Emily Guiwits

GEOFFREY O'HARA

Moderato

I'm need-ing some-one to go  
home to, Or some-one to come home to me, For to go home to my-self, or to come home to my-self, Is  
lone-some as lone-some can be: But you see, I am quite a bit "choos-ey," Just an-y-one nev-er will  
do: For if home I am go-ing, or home I am com-ing, I want no one there but just you, I want  
no one there but just you! I'm need-ing some-one to go home to, Or some-one to come home to me.  
L.H.  
colta voce



# BEHOLD, WHAT MANNER OF LOVE

Text from the Scriptures

CLAUDE L. FICHTHORN

Andante (♩ = 80)

Man shall not

ORGAN or PIANO

Gl. *mf*

live by bread a lone.

Sw. *mf*

Gl.

But by ev'ry word that pro-ceed-eth Out of the mouth, the mouth of God. SOLO

*colla voce*

*mp*

Be - hold, what man - ner of

*mp* *a tempo*

Sw. *mf*

Solo Stop

Ped.

love the Fa-ther hath be-stow'd on us, that we should be call - ed, that

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THE ELLIOTT

*mf*

we should be call - ed the sons of God. Be-hold, what man - ner of

love, be - hold, what man - ner of love the Fa - ther hath be - stow'd up -

on us.

*rit.* *a tempo*

*a tempo*

*rit.*

Bless the Lord, O my - soul, and for - get not, and for - get not

*f* *a tempo*

*a tempo*

Sw. *mf*

Gl. *mf*

Gl. *f*

Più moto (♩ = 108)

all His ben - e - fits:

*f*

SEPTEMBER 1942



Più mosso (♩ = 120)

Bless the Lord, O my soul, Bless the Lord, O my soul and all that is with-

in me, bless His ho - ly name. Who re - deem - eth thy life from de - struc - tion; Who re -

deem - eth thy life from de - struc - tion, — Who crown - eth thee, Who crown - eth thee, Who

crown - eth thee with lov - ing kind - ness and with ten - der mer - cies.

Bless thou the Lord, O my soul!

# PARADE OF THE MARIONETTES

GAYLE INGRAHAM SMITH

Tempo di Marcia

VIOLIN

PIANO

Violin and Piano staves with musical notation and dynamics (mf, f).

Violin and Piano staves with musical notation and dynamics (mf, f, rit, a tempo, Fine).

Violin and Piano staves with musical notation and dynamics (dim, mf, cresc).

Violin and Piano staves with musical notation and dynamics (cresc, dim, D.C.).



# STATELY MARCH

IN G

J. LAMONT GALBRAITH

(10) 00 5554 321

Maestoso M.M. ♩ = 108

MANUAL

PEDAL

Gt. *f* In Sw.

Ped. 6-4

Repeat *ff*

*Fine*

Gt. Solo

Sw. *mf*

Sw. both hands

Gt. Solo

Sw. both hands

*cresc.*

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The right page of the musical score continues the piece. It features a grand staff with treble and bass clefs. The key signature is G major (one sharp). The tempo is Maestoso, marked with a metronome of 108. The score includes various musical notations such as chords, single notes, and rests. Performance instructions are provided throughout, including dynamics like *f* (forte) and *mf* (mezzo-forte), and articulation like *Sw.* (swell). A section marked 'Gt. Solo' is indicated. The piece concludes with a *cresc.* (crescendo) marking and a final chord. The page number 619 is visible in the bottom right corner.

SEPTEMBER 1942



# RONDO

SECONDO

FRIEDRICH WILHELM MARPURG  
(1718-1795)  
Arr. by Leopold J. Beer

Allegro moderato M.M. ♩ = 104

Musical score for Rondo Secondo, measures 1-16. The score is written for piano and features a variety of dynamics including *p*, *mf*, and *f*. It includes fingerings, slurs, and a section marked 'OPERC.' starting at measure 11. The key signature has one flat and the time signature is 2/4.

# RONDO

PRIMO

FRIEDRICH WILHELM MARPURG  
(1718-1795)  
Arr. by Leopold J. Beer

Allegro moderato M.M. ♩ = 104

Musical score for Rondo Primo, measures 1-16. The score is written for piano and features a variety of dynamics including *p*, *mf*, and *f*. It includes fingerings, slurs, and a section marked 'OPERC.' starting at measure 11. The key signature has one flat and the time signature is 2/4.



# LONDONDERRY AIR

## FOR STRING ORCHESTRA

IRISH FOLK SONG  
Transcribed by George F. McKay

Moderato espressivo

1st Violin  
2d Violin  
\*Viola  
Cello  
Bass

\* 3rd Violin published, for use only in absence of Viola.  
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# CHIPMUNKS

Grade 1.

Moderato M.M. 

LOUISE E. STAIRS

The musical score is written for piano and voice. It consists of three systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The tempo is marked 'Moderato' and the dynamics 'mf'. The lyrics are: 'Chip-munks play-ing in the yard, Run-ning to and fro, Up the tree and'. The second system continues the melody and includes the lyrics: 'down a-gain, Watch them swift-ly go, Fine Now they catch a big fat nut,'. The third system concludes the piece with the lyrics: 'Fall-ing from the tree, Hold it in their lit-tle paws, That's the chip-munks' tea. D. C.'. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as fingerings and articulation marks.

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## MY KIDDIE CAR

Words and Music  
by MYRA ADLER

Grade 1.

Moderato M. M. ♩ = 160

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## TIPTOE

Grade  $1\frac{1}{2}$ .

Moderato M. M. ♩ = 130

OPAL LOUISE HAYES

Moderato S.M. 130

mf p mf p Fine

f mf p f mf D.C.

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## PRANKS

LEWIS BROWN

Grade 2.

Allegro scherzando M. M. ♩ = 144

Grade 2. LEWIS BROWN

**Allegro scherzando** M.M. ♩ = 144

*mp* *l.h.* *mf* *poco rit.* *Fine*

*a tempo* *mp* *rit.* *a tempo* *rit.* *D.C.*

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# UPFLING, UPSWING, DOWNDIP

See Technistories and application on opposite page

GUY MAIER

## JACK WAKES UP

Sleepily

Up with the morn-ing, and up with the down. Stretch, and yawn!

## JACK TESTS THE WIND

Cheerfully

Wind in the East, Fish-ing is least, Wind in the West, Fish-ing is best.

## JACK'S UPFLING OARS

Energetically

Jack-knife! *fling* Your oars a-bove you *fling*! You sing and whist-le, *fling* a-long, Sing and whist-le, *fling* a-long, Jack-knife! *fling*!

*With pedal throughout*

## JACK'S UPSWING OARS

Like rowing

Row, row, row your boat gen-tly down the stream, Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, Life is but a dream.

## JACK'S DOWNDIP OARS

Dipping smoothly

*Dip* *Dip* *Dip* *Dip*

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THE ESTATE

**A MONEY-SAVER**  
AND FOR YOU  
CENTURY  
Certified  
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### UPFLING, UPSWING, DOWNDIP

FAR IN THE WOODS of Michigan, by a lake named Wind in the West, lived a fisherman called Jack Knife. He kept dates with Betsy Beedewasp every Saturday night. His real for long name was Will Whittle, but always in his spare time he whittled and cut silver shavings of wood with his pocket knife. Betsy Beedewasp called him Jack Knife for short.

One day Will Whittle was sitting in front of his log cabin sets of for the Saturday date with Betsy Beedewasp. He looked away out over Lake

when the lake winds were resting," he said to the silver green leaves of the poplar tree.

And he hiked and hiked along the lake shore until he found a cypress tree, knotty and gnarled by the lake winds. "You will be a set of dipping oars, straight down and up, for rowing when the fish are biting," he said to the cypress tree, chopping it up.

Next morning Jack Knife took out his pocket knife and whittled and cut silver shavings of wood, making three sets of oars. "I shall call these my singing oars," he said. "They will sing swishy little songs swishing in the



Jack's Upswing Oars

Wind in the West and said to himself, "I need three sets of oars, one to row when the lake winds are angry, one to row when the lake winds are resting, and one to row when the fish are biting."

So he put on his hiking shoes and hugged the handle of his shining axe under his arm. He hiked and hiked until he found a spruce tree, flinging its tall trunk high in the sky blue. Jack Knife, with a fling and a flung of his axe, cut down the spruce tree and chopped it up. "You will make strong oars for rowing when the lake winds are angry," he said to the spruce tree.

And he hiked on until he came to a poplar tree, swinging its silver green leaves in the sun. With a swing and a swing of the axe, he cut down the poplar tree and chopped it up. "You will make sturdy oars for row-

water." He carved, cut, and whittled until there were six long oars. "I must show Betsy my oars," said Jack Knife, snapping shut his pocket knife, and jumping in his boat, rowing across the Lake Wind in the West to Betsy Beedewasp's cabin.

"Show me how the oars row, Jack," said Betsy with love in her eyes. "First he rowed with the spruce tree oars. 'I call these oars Upfling,' said Jack with his head high in the wind. 'When the winds of the lake are angry, I row fast, flinging my highest oar quick as lightning.'

And Betsy watched with fun in her eyes.

Then Jack rowed with the poplar tree oars. "These oars are called Upswing," he said. "They swing my elbow with a slow and full swing. (Continued on Page 640)

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## President John Quincy Adams Picturesque Musical Impressions

(Continued from Page 581)

Mozart's "Titus" made a deep impression on him when he heard it in St. Petersburg. Church music, particularly the masses of the Roman and Greek Catholic Churches, had a profound effect on him. Of the music of the Greek Catholic Church, which he heard so often during his years at the Court of Alexander I, he frequently records. "The voices were admirable," and often added, "the music was exquisite." But he found Russian opera "miserable."

Throughout his life the music of the human voice was one of the great delights of John Quincy Adams. Before politics and the cares of public office began to fill all his time and mind, there are frequent records of conversations about music in many of his diaries and letters.

### Impression of French Music

The French he believed to have a particular enthusiasm for music, and he showed it in the *Marseillaise*, which was the great hymn of the new Republic, born and fostered in its needs and tribulations.

During the Hundred Days, Adams

was in Paris, and on March 21, 1815, while the Opera he saw the Royal Arms torn down from the curtain and the royal box, and the Imperial Eagle of Napoleon mounted in its place. Later after Napoleon's final downfall, he attended Mass at the Tuileries in celebration of the return of the Bourbons.

In England, during March 1816, the only mention of Beethoven in all his writings appears. The music played at a special concert in celebration of the victory over Napoleon included, "Israel in Egypt," and a grand battle symphony, composed by Beethoven, to show the triumph of *Rile Britannia*, and *God Save The King*, over *Malbrook*. Bad music, but patriotic. The entertainment like that of all English entertainments, dull.

Later in the same month he heard the "Messiah," and "Aids and Galathea," and an "Italian air by Mozart." His own fondness for the flute evidently still persisted for he adds, "Mr. Drouet, first flute player to the King of France's chapel performed a concerto on the flute and surpassed everything that I have ever heard

upon that instrument."

And then for seven years there is no mention of music in any of his writings. Whether he had no occasion to record any vivid impressions, or simply lacked the time to set them down in his diary during the greatest years of his political life, is not to be known to-day. Music was a constant in his diary what it meant to him after his greatness came upon him.

It is certain, though, that he was in constant touch with changes in musical taste, and was undoubtedly a constant attendant at musical performances whenever he had leisure.

On July 25, 1833, at Boston, he writes: "Went to the Tremont Theatre where a French company from New Orleans was performing. The play was a new melodrama operatized, called 'Zampa,' or 'The Marble Bride.' The old story of 'Don Juan.' The author is named Herold. The music was fashionable, dull in the Rossini style, without harmony, without sentiment, without humor, without passion, and like all the new music I have heard for the last ten years, a general struggle for the most perfect bits of pure American. John Quincy Adams would have been the first man to recognize that fact, though he would probably have found difficulty in expressing his opinion of the 'trash, warbling insignificance.' On the 11th of July a popular 'songs of the week'.

a fierce and penetrating criticism. As his long life of devoted service to his country and his fellow countrymen drew to its close, John Quincy Adams was persuaded to make a tour of the West, which turned out a veritable triumph. Everywhere he was received with honors that had never been granted him even when he was President. His cup of joy overflowed, but he was sad. Perhaps he felt the end approaching.

"Somewhere between Cincinnati and Pittsburgh," on November 14, 1838, the last mention of music appears in the diary. "A beautiful girl of about fourteen, seeing me dis-spirited, came and sat down by me, and cheered me with several delightful songs."

A hundred years later, American musical taste is still more devoted to songs than to any other form of music. The great emotions of the Revolution may not have evoked any strains that stirred the human soul, but the Civil War certainly did. And ever since, the emotional surge of the American people has been best expressed in the songs of the day. They may not be the finest music, but they are the very nearest to perfect bits of pure American. John Quincy Adams would have been the first man to recognize that fact, though he would probably have found difficulty in expressing his opinion of the "trash, warbling insignificance." On the 11th of July a popular "songs of the week."

## Organ and Choir Questions Answered by HENRY S. FRY, Mus. Doc.

Ex Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published. Naturally, no person in all fields and addresses can express no opinion as to the relative qualities of various instruments.

Q. I attend a small church which has recently decided to purchase an organ. I have investigated several small organs, but would appreciate any suggestions you may care to offer. We do not plan to spend more than on thousand dollars, and therefore are under no necessity of being made from the electrically amplified reed organ. I might want pipe organs. Kindly send me the names of manufacturers who build instruments in the low price range.—H. J. A.

A. The policy of The ETUDE will not permit our recommending any particular make or style of organ, and our suggestion is that you make these up, and then select the best type of instruments and decide on the one that most nearly fills your requirements. It is unfortunate that your funds are so limited. Would it not be possible to spend a little more and take advantage of the deferred payment plan?

Q. We have a reed organ in our church and want to install a blower to operate it. What type blower would operate most successfully on the instrument? Would the type which is much more expensive than the other types on the market, be more noisy and apt to get out of working order?—V. M.

A. We cannot give a preference for any particular type of motor or blower, nor do we know of the objections named in connection with the blower you mention.

Q. One of our singers would like to be a Stranger of Gailhe by Mrs. C. H. Morris arranged by Mahel Miller Stargis. Will you kindly advise me how to accompany her on a small manual organ with stops named on the console that also will register with you for the time "five weeks" in it for a choir of organ mind voices singing in unison.—V. I. O.

A. Our suggestion would be to use enough swell stops to balance the voice, playing the left hand melody on the Great organ (slightly more prominent tonally) when it follows the voice. Use pedal stops to balance including Swell to Pedal. The Great organ should include some combination, coupler or stop to bring it in with slightly more prominence than the Swell organ. For the accompaniment to the hymn tune we suggest the use of the Open Diapason. If it does not prove to be too loud for the purpose, the instrument is probably equipped, with the only stop appearing on the Great organ being the Open Diapason.

Q. I have a one manual reed organ. Many of the stops include the same one, and have been lost. Can you advise me where I might secure replacements? On the extreme range of the treble stop many of the keys seem to be producing double notes. Is there ever more than one reed in a one manual organ? Is there any remedy for the double sounding notes? You may mind explaining the principle of the reed organ? Mine looks like a cantabile sketch. It seems to be in good condition but the blades will not turn. I presume this is a tremolo stop. How can it be removed for cleaning?—R. L.

A. You might communicate with one of the firms whose addresses we are sending you by mail. A one manual reed organ may, and is likely to include more than one set of reeds. The double note trouble might be due to dust or to the reeds on valves being worn out or loose. If due to dust take out reeds and clean them. Your sketch indicates a reed organ feeding Vox Humana (tremulant) blades. The non movement of the blades may be due to various causes among which are binding in or under suction box, causing lack of suction, or the pin may be out. To remove the reeds a special tool is provided, containing a small reed hook which may be hanging on the inside of the organ case. If not, one might be purchased from a reed organ supply house, or one may be made by bending over the end of a small screw.

Q. I go to school during the winter and work during the summer. While I am working I have some spare time at night which I would like to try to build up of my own. I would build a very small organ at first but later I would like to have a larger one. What are the places where I can secure parts and instruction for the work? What companies sell ten manual reed organs?—V. N.

A. You might consider the following books on the subject of reed or pipe organ building: "The Reed Organ, Its Design and Construction," Milne; "The Organ and American Organ," Barnes; "The Electric Organ," Whitworth; "Chimes and Theater Organ," Whitworth; "How to Build a Chamber Organ," Milne. We are sending you by mail information about supply houses and builders of two manual reed organs.

Q. Will you please advise me where I can secure information relative to the requirements and so forth of The American Guild of Organists?—K. B.

A. You might communicate with the headquarters of the American Guild of Organists at Room 3465, International Building, Rockefeller Center, 630 Fifth Avenue, New York City, where they can advise you, or refer you to the Chapter of the organization nearest to your home.

Q. In the future I hope to turn in my reed organ as one of the one two manual and pedal reed organs. However, I hesitate because of the price of the instrument which is \$12.00 delivered in my state. Would it be possible for you to give me the names of a few firms in this country that make two manual and pedal reed organs?—C. K. M.

A. The firm you mention makes a practice two manual and pedal reed organ for much less than the figure you mention, and we suggest that you investigate the matter thoroughly before making your selection. Use two manual and pedal reed organs are also available.

Q. The picture of the Mormon Tabernacle Choir in The ETUDE has brought up the question of organs. I would like to know the location of the largest organ in the world, and how the organ in the picture and the organ in the Westminster Abbey, Philadelphia, compare in size with it.—C. G.

A. The two largest organs in the world include that in Convention Hall, Atlantic City and the one in the Wanamaker store, Philadelphia. While the Mormon Tabernacle organ is a large instrument it is not nearly as large as either of the two instruments named.

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## Start the Children with Rhythm

(Continued from Page 596)

musical movies, and plays, all are attended regularly, so the children may learn to interpret well what they hear.

Visits to museums are made frequently to study music in art and paintings. Out of these visits grew the making of primitive instruments of other nations. These instruments are used for performances and plays, and have been exhibited in schools, studios and camps for study. The instruments are made from discarded objects and converted into works of art, so as many of the children draw and paint beautifully. Those children who are able to decorate their instruments, do so in a most artistic way. Of course they learn to play them ably.

Radio performances play an important part, for since the incidental music for children's plays on the "air" require these primitive instruments for sound effects, so students learn the trick of radio performance at an early age. This in many cases has proven to be a great factor later in life, especially for any one who makes music his profession.

Pupils carry on this work at camps during their vacations. They there have an opportunity to create their own plays and compose their own music. Also, stage sets, props, costumes and other projects needed to complete plays are carried out by the campers individually or in teams. Youngsters naturally have a sense of creation and can create without much difficulty once they get started. Music choral clubs also are an asset to the unmusical child. Very often such children come in and gradually join in the choruses and find themselves truly musical. The result is a more serious and useful study music upon their return home. In some cases, these students take it much more seriously and produce very satisfactory work.

Whether or not a young person plans to make music his life's work, the general musical education received from his early rhythm band training is, without doubt, of immense cultural and artistic value as a background for his development. It carries it with him throughout life. It sirs his enthusiasm, broadens his outlook, and certainly makes a better American of him.

Here is a selected list of pieces for rhythmic orchestra or juvenile rhythm band (Piano and Toy Instruments):

Arrival of the Brownies, Bert R. Anthony, Triangle, Tambourine, Cymbals, Sand Blocks, Whiplash, Drum.  
At the Circus, F. Valdemar, Violin, Triangle, Tambourine, Castanets,

Cymbals, Drum.

Christmas Bells, A. Seidel, 3 Water Glasses (or 4-tone Trumpet), Triangle, Bells, Castanets, Tambourine, Drum.

The Coming of Santa Claus, Frank L. Eyer, Triangle, Tambourine, Sleigh Bells, Whiplash, Drum.  
Daffodils Waltz, F. A. Franklin, Violin, Triangle, Tambourine, Castanets, Cymbals, Drum.

The Joyous Peasant, Schumann-Valdemar, Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.  
Marche Militaire, F. Schubert, Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.

Moment Musical, Op. 94, No. 3, F. Schubert, Trumpet in C, Triangle, Tambourine, Cymbals, Castanets, Quail, Drum.

Night Riders, Galop, Frank H. Grey, Triangle, Tambourine, Cymbals, Horses' Hoofs, Drum.

Sleigh Bells, F. Valdemar, Triangle, Tambourine, Castanets, Cymbals, Whiplash, Sleigh Bells, Drum.  
A Snowy Christmas Eve, Alene K. Bixby, Triangle, Tambourine, Sleigh Bells.

Song of the Drum, Anna Priscilla Risher, Triangle, Tambourine, Sand Blocks, Rattle, Cymbal, Drum.  
The Tin Soldiers Parade, A. Louis Scarmolin, Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.

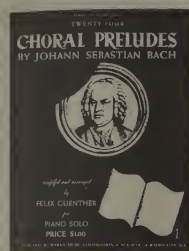
A Winter Carnival, Charles Leece, Triangle, Tambourine or Jingle Sticks, Cymbals, Sand Blocks, Whiplash, Sleigh Bells, Rhythm Sticks, Drum.

With Flags Flying, Frank H. Grey, Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.  
The Young Bugler, Karl Merz, Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.

## Keyboard Concerts on the Air

(Continued from Page 632)

young people in understanding the new issues of the world conflict. The new radio school year opens on Monday, October 5. Dr. Carleton Sprague Smith, chief of the New York Public Library music section, again is to be an annotator on the Tuesday music programs called "Music on a Holiday." Set up with the cooperation of the Music Educators National Conference, these programs are to be built around the principal holidays observed in this hemisphere. Teachers should obtain manuals of these programs for the coming session, since detailed information on all programs can be obtained in this manner well ahead of time. Listeners interested in obtaining information regarding any of the programs should contact the Columbia School of Air, care of the Columbia Broadcasting System in New York City.



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## Let's Improve the Technique of Our High School String Sections!

(Continued from Page 597)

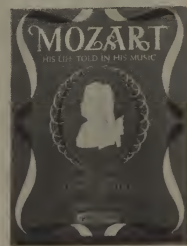
In order to isolate any particular muscular action, it is necessary to enforce complete relaxation. This should be the objective of the first bow exercises. Thus, by gradual stages students will learn to recognize and use various forms of modified or partial relaxation. The average student will probably find occasional opportunities for complete relaxation, but is likely to ignore the opportunities of partial relaxation. Opportunities for a modified form of relaxation constantly present themselves, and since they are a definite necessity to a good technique, they should be made an integral part of the actual playing process. Such opportunities, as mentioned, are presented for example, in the changing position of the left hand and arm when shifting. The teaching book movement of the thumb in shifting can give temporary relief to the muscles of the hand. A change of position as a precautionary measure is sometimes advisable to obtain this partial relaxation. Another manner of counteracting the tendency of tension when playing extended trills or tremolo, is to free the thumb from its tightening grip by a side-to-side movement along the neck of the instrument. The object is to "break" the tension between the thumb and fingers. One of the greatest restraining influences in the technique of either left hand or right arm is the "inactive thumb." By utilizing that independence of movement the action of the left hand and right arm is rendered more facile and responsive, and various degrees

of relaxation may be realized. Unless the students are able to maintain a balance between muscular contraction and its release all action will be more or less restrained. With the beginners, one of the most difficult positions to maintain muscular relaxation and muscular repose is that when placing the left arm in playing position. Since the playing position for all of the stringed instruments requires an unaccustomed position, there is naturally a certain amount of undue strain. If the student will lower the arm into a relaxed position at the first sign of the muscular contraction and thus repeat the action with each recurring symptom, he will in time find it possible to maintain this playing position without tension. Final technical equipment in the left hand will depend largely upon the manner in which this position is first established and by eliminating the tightening of arm muscles and rigidity of fingers and thumb in anticipation of holding the instrument. It is at the early stages of the student's training that the foundation must be laid for a natural unconstrained position.

### Some Common Faults

Another factor which may be a definite liability to the student's technical capacities is that common fault among many of our high school violinists and violists of raising the left shoulder, so that it serves as an aid to the holding of the instrument. Another common enemy to relaxation and technical proficiency and em-

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played by many students is that of using the left hand as a primary device for the holding of the violin or viola. The muscles that are being used in the support of the weight of the instrument are of necessity not free for other actions.

The right arm is without doubt the major factor in the development of the student's technique. It has the most complex and difficult tasks to accomplish. While most of our young students can acquire a facility of the left hand, it is in the problem of bowing that the majority have their disappointments. Yet with proper guidance and sufficient mental control the complicated problems of bow technique can be solved by the majority of our students. In making a careful analysis of the functions of the right arm we discover the following facts. Five individual units form the mechanism of the right arm; namely, fingers, hand, wrist, forearm, and upper arm. These units function together in various degrees of tension, which can be coordinated only as a result of mental direction and constant guidance during careful practice. We are all aware of the common tendency of all beginners to hold the bow too tightly, causing exaggerated tension, and wrongly expending energy which should be used in the production of tone. Yet, as with many of our faulty habits that become fixed during the student's elementary training, they are usually never corrected, and as a result affect the student's potential abilities to a marked degree. The serious student will soon realize that much of his tone and technique is dependent upon his ability to grip the bow correctly, and he should be constantly urged to examine and analyze for himself how greatly the position of the thumb influences the grip of the bow, the action of the arm, and finally his facility and tone production.

(Continued on Page 639)

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## Music and Athletics

(Continued from Page 604)

Serenade." Although sea-going yachting is out at present because of the war, Heifetz still pilots his boat on short cruises and does much of the maintenance work aboard ship himself.

Albert Spaulding has won several amateur tennis titles in Massachusetts. He is also an excellent swimmer, taking daily work-outs in the summer in his outdoor pool at Great Barrington, Massachusetts. Efrim Zimbalist spends his spare daylight hours on the golf links. Roland Gundry, one of the younger concert violinists, joins the large list of musicians who are ardent baseball fans.

Like Heifetz, Yehudi Menuhin was labeled "genius" almost from babyhood, but that never prevented him from a normal enjoyment of sports and he has long been an excellent swimmer. His famous pianist sister, Hephzibah, also swims well and the two youthful artists enjoy an active outdoor life on Menuhin's California ranch.

While José Turbi, pianist and conductor, does not go in for active athletic participation, he shows plenty of sporting blood in his fondness for flying. He owns a plane that will make two hundred thirty-five miles an hour and has more than eight hundred hours of solo to his credit. Like most inveterate fliers, he is scared to death when riding in trains or automobiles.

On the other hand, Conductor Eugene Goossens has a passion for the steam locomotive. To give vent to his speed mania he climbs into the engineer's cab whenever he can get permission and takes over the controls. Conductor Dimitri Mitropoulos gets his exercise in mountain climbing. Once he pursued this sport in Europe, but now his ambition is to conquer all the tall peaks in America. He has already climbed Mt. Whitney, the highest in the United States, and Mt. Shasta, which is almost as tall.

Composer and Orchestra Manager, Earl McDonald, who started life on a Colorado ranch, has been a boxer and still retains plenty of skill.

Those who may still believe that music is solely in the hands of those who go through life thinking only in terms of the bass and treble clefs would be surprised if they could follow the boys and girls after rehearsal. When Joseph Schuster, concert violinist and head of the violoncello section of the New York Philharmonic-Symphony Orchestra, calls a rehearsal of a Beethoven Quartet at his place, the other musicians know that it is going to be a snappy workout because Goossens likes to get Ludovico out of the way in time for a few rounds of table tennis. The large living room in Schuster's New

York apartment at one time contained no other furniture than a piano and a ping pong table.

Margaret Speaks was the star forward and captain of the Kappa Kappa Sigma sorority basketball team at Ohio State University. She is an expert at swimming and archery and now has a bow and arrow range at her home. Another excellent swimmer among the feminine vocalists is Marian Anderson, who has a pool on her Connecticut farm.

Helen Jepson, a tennis fan, also likes any kind of fishing but prefers the deep sea brand where she can tangle with a life-sized batter, Jeanette MacDonald, who occasionally takes time off from pictures for concert tours, enjoys fishing, tennis and riding and in real life is far from the delicate bit of fainting femininity she sometimes portrays on the screen.

## The Teacher's Round Table

(Continued from Page 628)

ject his sharply contrasted themes. One of sturdy, masculine proportions is usually followed by another of tender, feminine, yielding quality. It is this character, as well as the extraordinary quality of thematic and formal development and the consistent conservatism of Brahms' compositions which allies him so closely to the "classic" school.

11. Since Brahms often gives his music a damper pedal direction, and since music of such massivity requires strong foundations and rich overtones, use plenty of pedal with especially solid basic "bottom" sonority.

12. The Brahms style and "technique" are best learned comprehensively by practicing the "greater works": the "Sonata in F minor," the "Händel-Paganini Variations," the D minor or B-flat Concertos, or the "Haydn Variations" for two pianos. All serious students should spend part of every year working at one of these.

If you watch these points, your Brahms will be full of its effect. It will be neither muddy, nor thin; neither pedantic nor muddled; not cold nor impersonal. The music will glow alternately with a light color, penetrating transparency and a dark, passionate inner richness that will satisfy you and your hearers.

Thus endeth the first brief—and I am afraid inadequate—lesson on how to "interpret" a composer's music. I would remind you again that this is only the beginning of a sort of pre-school course—in learning how to decipher that most complicated and fascinating of all musical codes: a composer's style. If Round Table readers want to learn other composers—Beethoven, Mozart, Schubert, and Chopin—they need only to send a postal card to the Editor to say so. . . . Otherwise, this space will be devoted as usual, to the simple and more expedient problems of technique and materials.

## THE PIANO ACCORDION

### Appraising the Accordion Teacher

By Pietro Deiro

As told to Elvera Collins

THE APPROACH OF AUTUMN will be welcomed by many accordion teachers, for it will mean a return to regular busy schedules with groups of interesting students, and perhaps waiting lists of others who are anxious to begin to study when time is available.

There are other teachers, however, who do not hold such an optimistic picture in their mind because their teaching record for last year proved to be anything but a story of success. We are not referring to incompetent teachers but specifically to those who are good musicians, excellent performers and perfectly capable of teaching, yet who failed to secure their quota of students, and, in fact, were not able even to hold all of those who did enroll.

A very natural tendency is to try to place the blame for our failures upon others or upon conditions, instead of being honest with ourselves and realizing that we alone are to blame. Perhaps some will disagree with us but there have always existed common teaching faults which have retarded success.

Granting then that you have the ability to teach, the next question is, do you use it? Are you able to put your teaching message across to your students? The knowledge a teacher may possess can never help a student unless it is properly imparted. Do you make your lessons interesting? Do you inspire your students? It does not require a particularly keen observer to look at the expression on the face of a student and know whether he is really interested about his lesson or merely drudging through it to get it over with as soon as possible. When students show evidence of being bored with their lessons, teachers should realize that they have failed.

#### A Self-Analysis

Analyze your personal attitude during the lesson period. Are you alert and sincerely interested in the progress of each student, or has teaching become such a routine matter that you sit back and let your mind wander to your personal affairs instead of concentrating upon the progress of each student? Even youngsters notice such an attitude and soon lose interest in doing their best, for they realize you are not listening to them. Adult students definitely resent such an attitude and lose no time in hunting

another teacher who will take an interest in them. Are you careful to answer all questions in such a way that your explanations are clearly understandable? A question may seem trivial to a teacher, it should never be ignored because it is important to the student.

The successful accordion teacher is sufficiently interested in his profession to have acquired a thorough knowledge of all accordion teaching material available, and he makes it a point to keep informed of all new publications. His pupils realize that he is progressive. When one considers the great wealth of accordion music available, it is hardly a question for a teacher limiting his teaching repertoire to a hackneyed group of numbers which he teaches year after year.

There is no stereotyped routine of teaching applicable to all students alike because each is an individual, and presents individual problems. Of course, there is an outline of study which may be followed in a general way but specialized studies must be assigned to fit individual requirements. Many a teacher has lost prestige because he did not take enough interest in finding suitable solo selections for his students. We cannot ignore the fact that selections mean a lot to students. Their principal thought as they drudge through scales, arpeggios and numerous technical exercises is that such practice will prepare them for solos. There is always a way of effecting a happy compromise in finding just the right selection which will appeal to students and inspire them to practice, and yet be within their technical grasp and provide the proper study material. Nothing can be gained by forcing a student to study something which is particularly unlikable.

Teachers should not neglect their own repertoire. They should always have a group of varied selections rehearsed and ready to be played at a moment's notice. They should continually add new selections, not only to increase their repertoire, but for the benefits to be derived from perpetual study. It is surprising how rapidly our learning faculties become lazy if we do not use them continually.

We advocate the policy of frequent recitals for they not only provide an opportunity for students to play before an audience, but they also give them a chance to gain confidence in their own playing. (Continued on Page 639)

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### HANS VON BÜLOW AND AMBROISE THOMAS

by Dr. George Berg

Hans von Bülow formed a great aberration of Thomas' opera, "Mignon," which he, to his sorrow, was obliged to conduct frequently. One day, exasperated with its repetitions, he exclaimed, "There are three kinds of music: first, good music; second, bad music; and third, the music of Ambrose Thomas." However, the music of Thomas remains popular in many lands to-day.

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## Selling Your Musical Ability

(Continued from Page 579)

The average teacher seems to think that the prospective patron should be startled with the nice things that others, great and small, have said about him. Therefore he confines his circulars to vanity "press notes" that usually make a very small appeal to the usual possible patrons. "Ask the man who owns one" may have been a very good slogan for the Packard car, but if the manufacturer had stopped with that, the company would not have sold many cars.

If you are preparing a circular it is a good practice for you to start your copy just as though you had invited your prospective customer to your room and were talking directly to him. For instance:

### Make Music the Light of Your Home

Yes, life has become tremendously complex and involved since the joyous days when the young folks gathered around the piano and hollered out in the "college songs," while Ma, out in the kitchen, was fixing the sandwiches and things. Yet, our young people of to-day are just as much attracted by music in its newer forms, if it is presented to them intelligently and agreeably. This does not mean that honest practice may be escaped. Whether in solo playing or ensemble playing or group singing, music is one of the things which holds the home together, makes it a mecca of culture and delight, conserves energies rather than dissipates them, and endows a strong barrier of domestic security around many young people who might otherwise stray into dangerous fields.

Major John A. Warner, famous penologist, Superintendent of Police of the State of New York, and himself a notable piano virtuoso, said in a conference secured for The Etude Music Magazine:

"Music in the home is of unquestionable value in the upbringing of children. I earnestly wish that every child in the country might have such an advantage. There would be far less needless trouble for the police if this were the case. One of my musical friends has a way of saying, *Put your boy in a band and save him from being a bandit*, and again, *If you want to keep your boy away from saloon bars and prison bars, give him musical bars*. I heartily endorse these slogans. I say this in all seriousness. Everything I have seen in my calling indicates that crime is very largely due to a gradual letting down of the good old standards of morality and right conduct. The public does not seem to realize that the so-called crime waves have been due to this same domestic collapse. Music study in the life of the home tends to pre-

serve high standards. The child who, during the formative period, concentrates upon beautiful music, cannot permit his mind to rest upon crime.

"In my contacts with crime I have never met a criminal who had had a worth while training in music. In fact, I have never known a criminal who had had a musical training even in a slight degree."

Scores of American leaders in many fields have made similarly significant statements. The practical value of music study, entirely apart from the fascination of the beautiful art, is an investment and also an obligation which no individual or parent can afford to neglect.

If you are really interested in the welfare of any young person, it will be a privilege to talk to you and tell you some of my qualifications and experiences in teaching youth, as well as adults. My phone number is \_\_\_\_\_ Give me a call and I shall be glad to arrange a meeting.

ELISE J. PARRINGTON  
Piano/forte Instruction Adapted to Present Day Needs

Compare such a circular as the foregoing with the following:

ELISE J. PARRINGTON  
Teacher of Piano  
Specialist in the  
Offskakavitch Method  
"Miss Parrington played the Chopin Nocturne in fine fashion."—*The Putnam Corners Gazette*  
"Miss Parrington's touch was much admired."—*The Parktown Torch*  
"Miss Parrington was grace itself at the keyboard."—*The Walosky Daily Eagle*

### Pupils Solicited

Of course the circular suggestion we have made may be good or bad, depending upon how individual you may make your presentation. The late Theodore Pritikin had a way of saying about any piece of advertising copy, "Always make it just a little

different." Extravagant or freakish advertising, on the other hand, may be just as unproductive as is commonplace or trivial advertising. If you have anything especially distinctive about the way in which you teach, tell about it in as engaging phrases as possible, always remembering that by far the greater number of parents you expect to reach are painfully ignorant of piano technicalities or methods. The names of the illustrious pedagogues who are responsible for the methods you use may loom very big in the musical world, but ten to one with Dad they don't have any significance compared with Joe DiMaggio, Gene Sarazen, Joe Louis, Charlie McCarthy, or Mickey Rooney.

Another possible circular, pertinent to the times, might be done upon the idea:

### "Music a Wartime Necessity"

In this you might present the fact that in England, musical activities have advanced over thirty per cent since 1939. Copy of the handsome poster, "Forward March With Music," now issued gratis by the Presser Foundation of Philadelphia, will provide you with splendid material for such a circular.

Well directed promotional advertising may prove very advantageous to the teacher. The results may not be immediate, but substantial businesses are not produced over night. Newspapers in America are now doing a great deal of collateral, promotional advertising. That is, in order to develop the interests of any group of advertisers, they insert editorial advertisements (not press puff, the Gods forbid!) which express in strong, truthful, direct terms what many of their advertising patrons are trying to bring out.

It is only natural to expect that those who are looking for a desirable teacher, will scan that section of the newspaper where musical advertise-

ments are presented. When this section is enriched by the publisher with good, promotional, editorial advertising, the individual's advertisement is fortified. Newspapers all over the country have been helping advertisers through this legitimate process.

The Etude feels that it may say, without any violation of good taste, that The Etude, through its long professional dissemination of the international appeal, has in this way been of very great practical help to all classes of musical advertisers. The presentation of the great truths about music has of course been of real business significance to widespread musical interests. The Etude's appeal is distinctly national and international, and not local. A national medium may be responsible for the very great success of a teacher, a college, or a conservatory with a large sectional appeal in the musical field. We have traced, with pride, the history of many such successes brought about through such Etude advertising.

If your appeal is restricted and you do not look for patronage from far-spread sections, your wise employment of local newspapers may prove a better idea.

As an illustration of the way in which a metropolitan daily employs promotional advertising, we are reprinting, by permission of Sydney Loewenberg, promotional advertising manager of the New York Journal-American, an editorial message advertisement (one of a fine series) which is headed by the picture shown on the first page of this editorial.

This striking picture appeared at the head of one of a series of promotional advertisement messages which were published in the New York Journal-American.

"There will be peace in the world when you are grown up, Sonny. We are fighting now so that you may have a whole lifetime to work out your own happiness in peace, and never know the heartbreak, the utter waste of war . . . so that you may know only the worthwhile things of life, the pure inspiration of great music, the radiant adventure that the Arts can make of Life!

"That is what we want for you, Sonny. A world in which idealism, beauty and culture will still matter. Your piano studies now are an important part of the future we plan for you. Appreciation and understanding of music the ability to create the inspired melodies of the great composers, will open wide new horizons and add richness to every day of your life.

"Our children of today are our hope for the future. They are the vital link between a world at war and a world at peace . . . for the age that is coming to birth, the brave new world, is their world!

"You can assure your child the cultural and mental advantages that are

a part of a musical education. Learning to play the piano will provide a superb background that will be to his advantage no matter what his future career may be. Now, in this time of turbulence and change, the gift of music to your child is the most deeply satisfying and lasting that you can give."

Naturally all teachers of music, advertising in such a section near this copy, cannot help being benefited by it.

## Let's Improve the Technic of Our High School String Sections!

(Continued from Page 635)

The primary cause of all faulty technic is mental—not physical. What is it that makes the playing of stringed instruments so difficult? Why do so many of our school orchestras musicians reach a certain stage of technical proficiency then falter and seem unable to progress further? Is this due to a lack of finger dexterity? Of course not! It is a lack of muscular relaxation and coordination which can be attained only by the mind subduing this muscular tension.

It is true that a certain limited number of individuals seem born with an ability or a natural instinct for the control of nerve impulses, whereby they are able to bring into play certain muscles to the exclusion of others which would restrict their freedom of action. It is because of this muscular complexity, that bowing should be given the spotlight in the student's practice sessions.

When the approach to bow and finger technic is presented as a mental problem instead of a problem of "speed," then our high school orchestra string sections will develop proficiencies which will enable them to do justice to the compositions that make these technical demands upon our young musicians. Yes, the basis for improvement of the technical equipment of our young string players is definitely "More thinking—less speed."

### Musical Flame

According to a computation made recently by the National Music Council, there are thirty-one women in the country's sixteen major symphony orchestras. Nine of these are harp players; eleven are violinists; five are violoncellists; three play the viola; one is a cello player; one plays the oboe; and one is a horn player.

## Appraising the Accordion Teacher

(Continued from Page 637)

for their parents and friends but also represent the best possible form of advertising. Semi-annual formal concerts with prominent guest artists are essential for established accordion schools. An early fall concert often proves a great stimulant for arousing students from their summer lethargy and getting them back into concentrated study again. Ensemble groups with weekly rehearsals also serve to stimulate interest.

Teachers should help their students to secure playing engagements for small local social affairs. Valuable experience can thus be gained and continued appearances will remove every vestige of stage fright and nervousness.

Before closing the subject, there are a few more questions we would like to ask teachers who have not been particularly successful. Do you make a study of each individual pupil so that you may know the best way to teach him? Five different students often mean five different methods of approach in teaching. Are you punctual with your lesson periods, or are you continually late in your schedule, so that students finally decide there is no use being on time as you are always late.

Are you careful always to be attractively dressed and well groomed? Remember that young folks like to hold up their teachers as models. Have you a pleasing personality? Do you always greet your student with a cheery smile or do you carry your personal worries over into the lesson period so that you are preoccupied and a little irritable? Do you make your criticism constructive and yet kind? More harm than good is done by caustic criticism and ridicule.

The successful teacher should have an attractive study and waiting room for his students and should provide musical magazines and other musical literature for them to read while they wait for their lessons. Many a student has been introduced to fine musical literature in this way.

All of these remarks are intended to prove that success is not built upon ability alone. To be sure, ability is vitally essential, and without it one cannot go far, but there are many other things which contribute to success. Each attribute must fit in its respective place to form the perfect complete pattern.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

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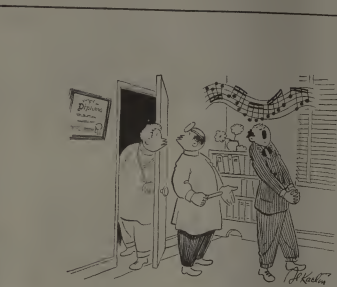
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## Technistories for Boys and Girls

(Continued from Page 627)

When the winds are resting, I row slowly, swinging Upswing."  
And Betsy laughed.

At last Jack dipped into the water the oars. "These are Downpicks," said Jack Knife. "These oars dip straight down and up, when the wind blows from the west and fishing is the best."

"I hear swishy little songs in the water when you row," said Betsy.

"Yes," said Jack, half to himself, "these are my singing oars, singing to the winds and the waves."

"What does the West Wind whisper?" asked Betsy carelessly.

Jack Knife spit on his pointer finger, pointing up to the winds and said,

"Wind in the West  
Fishing is best."

"When the wind is in the East  
what happens?" asked Betsy.

"Wind in the East  
Fishing is least."

"And what does the North Wind blow?" said Betsy quizzical and more

Jack Knife answered,

"Wind in the North,  
Do not go forth."

Jack Knife kept listening each day to his three sets of Oars Upfing, Upswing, and Downpick, singing little swishy songs swishing in the water.

Each morning he spit on his pointer finger, pointing up to the winds and said,

"Wind in the West,  
Fishing is best."

"My three sets of oars weather all kinds of weathers. Upfing flings my elbow, Upswing swings my elbow. Downpick dips itself straight down

So time went on. Betsy Bedlewas and Jack Knife were married. Three children came. And their names were Upfing, Upswing, and Downpick.

Now play the pieces. In "Jack Wakes Up" your elbow tip swings up whenever you sing "up" and "stretch," and your arm dips down at "dawn" and "yawn." When "Jack Tests the Wind" be sure to use up swing oars on all the dotted half notes.

For "Jack's Upfing Oars," you or your teacher put down the damper pedal. Then you sing the melody. Everyone you sing "ding" you play, using your upfing oars. Sweep your elbows high into the air and let go of the keys; but come back and touch them with the tips of your fingers before you fling again.

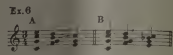
For "Jack's Upswing Oars," you sing the tune again, but this time your elbow oars play slow up circles (exactly like rowing) as you hold the

keys down gently.

In "Jack's Downpick Oars," you play measures 2, 4, 6 and 8 with downpick oars—just like softly dipping the paddles of a canoe in the water.

## Basic Harmonic Principles Simplified

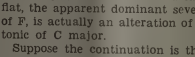
(Continued from Page 603)



Here, at Example 6a, the original measure (4b) is written in four parts. The introduction of the dominant seventh chord does not in any way interfere with the "feel" of the tonic harmony, and there occurs the familiar effect of a passage of parallel sixths. But at 6b the alto, instead of returning to C, descends to B-flat, which, obviously, throws the whole thing out of line unless the continuation admits of the use of such a chord.

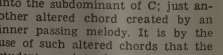
The third element is continuation. No matter what the continuation may be, the basic harmony of the first bar still remains as it was: the tonic of C major, and the chord with B-flat, the apparent dominant seventh of F, is actually an alteration of the tonic of C major.

Suppose the continuation is thus:



In the second bar, Example 7b, occurs the subdominant of the key of C. At 7b we have an altered harmony introducing the note A-flat into the subdominant of C; just as into the altered chord created by an inner passing melody. It is by the use of such altered chords that the student may introduce into his music the beautiful harmonies he finds at the piano.

But with all of this simplification it is not to be assumed that the study of part-writing by the old rules may be regarded as worthless. On the contrary, the more complex are the student's flights of imagination at the keyboard, the more difficult will they be to use in orderly composition. Spread out the parts and we see the problem from another angle:



At the very first chord we begin (Continued on Page 648)

## FRETTED INSTRUMENTS

## The Guitar—Classic, Plectrum, Hawaiian?

By George C. Knick

AT THE BEGINNING of another teaching season a question will be asked by many prospective guitar students—one that has come to us frequently by letter: What type of guitar do you advise me to take up? Thirty or more years ago this problem was quite simple, since before that time we knew of only one type—the "standard," or as we call it now, the "classic guitar," strung with gut and silk strings and played with the fingers. Then there came upon the American scene some players from Hawaii, singing their native songs and playing a guitar with six metal strings, using a steel bar placed across the strings with the left hand, and striking the strings with right hand fingers, the thumb and first and second fingers being enforced with steel thimbles. This is the instrument we know as the Hawaiian guitar; its sentimental charm and appealing tone qualities, when rendering the native Hawaiian music or ballads of other lands have endeared it to a large portion of the American public.

Then later we witnessed the birth of another type of guitar, one also with six steel strings, but played with a plectrum or pick, and with fingerboard technique similar to that of the classic type. This so-called "plectrum guitar" was the answer to the prayer of dance band and orchestra leaders for a new voice in their ensembles; they wanted an instrument with a sonorous, mellow and subdued tone quality, in distinction to the "raw music," and they found that this guitar ideally suited their purpose.

In order to compete with the penetrating tone of the saxophone, clarinet and trumpets, it was deemed advisable to increase the size of this guitar. The top and back were carved like the violin and violoncello and the F holes contributed further to its appearance as a professional instrument. In recent years electric amplification has been the means of providing this guitar with a tone volume equal to that of any of the other orchestral instruments.

Now in order to advise anyone intelligently on what type of guitar he should choose, it is necessary to take into consideration a number of things bearing in mind that another question usually comes up at the same time, "Which is the easiest to learn?" Here we have children and also grown ups, who know almost nothing about guitars, but who were attracted to it by hearing someone play on the radio. They do not know whether it is a Spanish or Hawaiian

guitar, but simply that they liked the tone of it. In this case, the teacher should demonstrate the different types, by playing a simple melody on each one in turn and then get the listener's reaction. Let us suppose that the prospective pupil is strongly impressed with the Hawaiian guitar and wants to know what he can do with it.

### The Hawaiian Guitar

This guitar has some things in its favor, especially in the case of children. It is inexpensive. Its tone is appealing. Using the steel bar and picks seems more like playing than practicing; even during the first lesson most pupils learn to get a fairly good tone from the instrument, and after a few lessons they begin to play tunes. If, furthermore, the teacher uses a properly graded course, pupils will progress rapidly, and they will keep interested especially when they begin to take part in ensemble playing with others of their own age. Care must be taken in selecting the right kind of music, which should be no trouble to the teacher, as there is a large volume of standard and popular music available for Hawaiian guitar. The same holds true for grown ups who prefer this type of guitar. Even if their practice time is limited, they will progress rapidly, if they are properly guided by a competent teacher, and in time will be able to play their instruments with enough skill to pass many enjoyable hours in their own home. While this article is intended primarily for amateur players, we cannot refrain from stating that those with exceptional talent will find many opportunities for financial and artistic advancement in the radio and orchestra field.

### The Plectrum Guitar

This instrument is often called "Spanish guitar." Although most Spaniards play the instrument with the fingers, it is played also with a pick, and for that reason, we recommend it for children. They are able to get a fairly good tone from it in a short time and to play easy pieces after a few lessons—achievements which keep them interested. It is well adapted to playing popular music and especially for playing accompaniments to songs and taking part in ensemble work. The heavy steel strings do not break easily and they keep in fairly good tune, which helps to keep young pupils from getting discouraged during these busy times

(Continued on Page 648)

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## Betty Meets Some "Good Neighbors"

(A Playlet)

By Ernestine and Florence Horvath

### CHARACTERS AND COSTUMES

**BETTY**—A girl in ordinary attire.  
**COLUMBUS**—Tunic, cape, low slippers.  
**CUBAN BOY**—Cotton suit; straw hat.  
**SOUTH AMERICAN GIRL**—Tiny white cap; white blouse with puffed sleeves, red ribbons on shoulders; red sash; green, white and red skirt.  
**SOUTH AMERICAN BOY**—Tiny red cap; white blouse; green bolero and trousers; red sash.

**MEXICAN BOY**—Sombrero; serape; white suit; sandals.  
**PUERTO RICAN GIRL**—Mantilla; flowers in hair; a ruffled frock. She carries castanets.  
**SCENE**: A room with a piano, a chair and a table. A map of the Western Hemisphere on the wall. A book, plainly marked "Latin-American Music," on the table.

### THE PLAY

**Enter Betty. Goes to Book. Lifts it. So all may see.**  
**BETTY**: Why—here's a book about Latin-American music! (Opens it.) How interesting! (Sits down. Appears to read.)  
**Enter Columbus. Stands before Betty. She looks up.**  
**BETTY** (amazed): Oh! You—look just like—Christopher Columbus!  
**COLUMBUS**: I am Columbus! (Boxes.) May I tell you a little about Latin-American music?  
**BETTY**: You? I didn't know you—  
**COLUMBUS**: Had anything to do with Latin-American music? Just, on my first voyage to America, just four hundred fifty years ago, I brought not only men, supplies and ships. I brought—music! During

voice, with the voices of my men, in a song of thanksgiving! Thus, I helped bring European music to the southern Americas.  
**BETTY**: Why—that's splendid!  
**COLUMBUS**: Besides, I was among the first to hear the original, or Indian, music of your good neighbors. For instance, at Haiti, the Indians performed dances, or dances, and sang native songs, for me.  
**BETTY**: Columbus did have much to do with the beginnings of Latin-American music!  
**COLUMBUS**: Now you tell me the rest of the story.  
**BETTY** (starts to read. Voices. Enter "Good Neighbors.")  
**SOUTH AMERICAN BOY**: Allow us to tell it!

**PUERTO RICAN GIRL** (advancing, clicking castanets): We come from Puerto Rico, Cuba, South America and Mexico (indicating). After your time, good Columbus, conquistadors brought additional songs to the southern Americas. These songs spread throughout our countries.  
**CUBAN BOY**: And then Africans came to our shores, with their music and rhythms.

**SOUTH AMERICAN GIRL**: Additional settlers from various parts of the Old World contributed their ideas. So, Latin-American music became a blending of many types!

**BETTY**: How interesting! I'm beginning to understand.

**MEXICAN BOY**: In Mexico, we love songs. One of our favorites is *Cielito Lindo*. (Plays it.)

**CUBAN BOY**: In Cuba, the habanera, a dance brought from Spain, has been fostered. It is the national dance of Cuba. (Plays *La Pecesadora* by D. Costa, or any other habanera.)

**PUERTO RICAN GIRL** (clicking castanets): Puerto Rico loves another Spanish dance—the bolero! (Plays *Little Bolero* by Henri Ravina, or any other bolero.)

**SOUTH AMERICAN BOY**: South American marches, sambas and tangos (Continued on Next Page)

## Junior Club Outline The Piano History

When we speak of piano music we usually think of present day pianos with their sustained tone, but much of the music played to-day was written for earlier instruments.

a. Bach wrote for the clavichord. What was this?

b. Bach wrote two sets of twenty-four preludes and fugues to prove that a new system of tuning which was then coming into use, and in which he was interested in establishing, would make it possible to compose and play with equal freedom in all major and minor keys and to use all modulations. What did he call these books of preludes and fugues?

c. The next development from the clavichord was the harpsichord (spinet) and virginals being small harpsichords). In Haydn's day it was the custom for the conductor of an orchestra to "fall in" on the harpsichord and conduct with his hand at the same time. When was this?

d. During Mozart's life the piano was developed and he wrote many sonatas and twenty-five concertos for the new piano. When was this?

For Bach, Haydn and Mozart dates, refer to Outline in September 1941, January 1942, and March 1942 Etudes.

e. Why was this instrument called the "forte-piano"?

### Terms

f. What is a *glissando*?  
 g. What is a *modulation*?  
 h. What is a *cadence*?

### Keyboard Harmony

There are other important chords in music besides the Tonic, Subdominant and Dominant for I, IV and V, as we call them for short).

i. The triad on the second degree of a major scale is a minor triad, called the Supertonic (or the II). Play an original pattern of II, V, I in several major keys without stumbling. (Refer to Keyboard Harmony for Juniors for further use of this chord.)

### Musical Program

j. Most of the music written before the year eighteen hundred could more or less be included in a harpsichord music program.

**DEAR JUNIOR ETUDE**: I play very much the story in The Junior Etude—though I do not play the piano. I was thrilled to read the story in The Junior Etude because we studied about her in school. My sister plays the piano and she plays the piano. I play the violin piece in The Junior Etude. If a Junior Etude reader who writes for The Junior Etude reads this letter I will be delighted because my last name is the same as yours.  
 From your friend,  
 SARAH ANN, Massachusetts

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

## Junior Etude Contest

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of The Etude. The thirty next best contributors will be given a rating of honorable mention.

### SUBJECT FOR THIS MONTH "Music in Wartime"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than September 22nd. Winners will appear in the December issue.

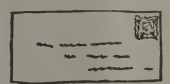
### CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do so on each sheet.
- Write on one side of paper and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

### My Ambition

By Lillian Greenberger (Age 10)

Pieces lively, sweet or gay. These I practice every day. If others sing, they can sing I And all I have to do is try. And hope that some day I may play As well as teacher does to-day.



**DEAR JUNIOR ETUDE**: I was born in Estonia where my father was a professional musician. He always took me to the opera and while he played in the orchestra I listened attentively. From those early days my ambition has always been to sing in opera because it is a combination of singing, acting and instrumental music. I have prepared for that career ever since I was five years of age. I started singing on the stage in Europe and began my piano study in Canada. In 1931, my mother convinced me to study as opera singer must sing in several languages.

Through the radio I have listened to the Metropolitan and I got the libretto from the library. So I read the words while I listened to the music. I have been inspired by great artists in numerous roles each season. My goal is far ahead of me, but is worth while.

From your friend,  
 HELMA LUTRA (Age 18),  
 OTTAWA, Canada

### Answers to Scrambled Puzzle in April

Oratorio: Opera; Symphony: Concerto; Hymn: Cantata.

### Honorable Mention for April Scrambled Puzzle

**BETTY LITCHER**: Amice Bolwert: Joan Gardner; Dwight Brackley: Joan Ann Galt; Joan Glennon; Rosemary Pence: Alberta Keyser; Charles Jennison; Howard Phillips; Betty Reed; Dorothy Okonlevski; Leona Binford; Dorothy Dmochowski; Edna Pratt; Lily Mae Lammner; Carol Hartman; Betty Doherty; Arnold Dolin; Ruth Fritzsche; Don Lipsett; Marion Cole; Virginia O'Brien; Adina Goodman; Mildred Watson; Maurice Sitar; Marilyn Skolnick; Christina Green; Madeleine Lesener; Constance Bolwert; Richard Hotvet; Eile Taschek.

## Betty Meets Neighbors (Continued)

are well known. I shall play a tango. (Plays *El Cholo* by A. Villoldo.)  
**SOUTH AMERICAN GIRL**: May I play another? (Plays *Dengoza* by E. Nazareth or *El Irresistible* by L. Loagath.)  
**COLUMBUS**: You look as if you would play now, Betty.  
**BETTY**: Yes! I shall play a song loved by all Americans. (Plays *La Paloma* by C. de Yradier. "Good Neighbors" smile.)

**COLUMBUS**: Methinks you are good friends, after all this! Betty (as all join hands in front of map): We are. And music will keep us good neighbors—and friends—always!

### CURTAIN



Juniors of Wapa Koneka, Ohio

## Prize Winners for April Scrambled Puzzle

Class A, Kathryn Ruth Walker (Age 15), Illinois  
 Class B, Mary Elizabeth Long (Age 14), District of Columbia  
 Class C, Barbara Neigeborn (Age 11), New York

## Music in My Home (Prize winner in Class A)

When I was a baby I had infantile paralysis, which left the fourth finger of one hand paralyzed. I could neither walk nor talk until I was two and a half years old, and when I started to talk I said everything I said. Before long I had memorized a few songs and when I was three years of age my mother started me on scales on the piano. At first I would have to take my other hand and put this fourth finger over, when necessary. Now all my family sings or plays except my father, and there are seven in the family. My oldest sister plays the pipe organ, another sister and I play the violin. My brother plays in an orchestra, and the other brother plays the trumpet. We all play the piano. With the music we make and the music we get on the radio we have very nice times in our musical life.

From your friend,  
 Frances Whitehead (Age 16),  
 Kentucky

## Honorable Mention for April "Music in My Home" Essays

Grace Harris; Barbara Hendrickson; Bernard Day; Dorothy Omokodi; Lillian Lita Hoffman; Bob Dorsey; Mary East; Ann Marie; Barbara; Betty; Betty; Betty; Betty; Constance Coates; Joan Gates; Marjorie Nelson; Beverly Anne Rucker; Betty Ruth Olson; Rita Kerk; Betty Connor; Betty Ruth Walker; Virginia M. Swauger; Audrey Albin; Barbara; Betty; Betty; Betty; Betty; Jean Wade; Margaret Kalcicki; Marjorie Minor; Eleanor C. Kauliser; Barbra Askin.

## Milady's Wardrobe

By Mrs. Paul Rhodes

- Put in the blanks with articles of clothing.
1. Robin ————— (by DeKoven) ————— (by Victor Herbert)
  2. ————— Dance by (Chamblaine) ————— (by Bixby)
  3. At the Fancy ————— Ball (by Gurlitt)
  4. Lavender and Old ————— (By Ravel)
  5. Put on Your Old Gray ————— (by Wenrich)
  6. Wooden ————— (by Victor Herbert)
  7. The Spanish ————— (by Bixby)
  8. The Three Corners ————— (Ballad by de Falla)
  9. ————— (By Ravel)
  10. Oh! Dem Golden ————— (by Bland)

## The Highway

By Florence L. Curtiss

I'M GOING to finish this story before I practice," said Bob to himself one evening. After a while his head nodded, and he found himself with his chin, Roy, at the crossroad. One part of the road sign said, DO IT NOW, and the sign pointing in the other direction said, ANY OLD TIME. "Let's take the ANY OLD TIME road and see where it goes," said Bob. "Yes, let's," answered Roy. "It looks better than the other." They walked and walked and walked, until they came to a high wall. "I wonder what's in there," said Bob. "We will soon find out," answered Roy. So they pounded on the gate and called: "Let us in!" "Not now; some other time," a voice from within answered. "We've walked a long distance, and we're tired. Please let us in now," pleaded the boys. The gate swung slowly open, and a queer man greeted them. "This is the Land of Failure. Do you think you should be here?" "I hope not," Bob told him. "Any-way, we'll rest a minute. Why, listen to all the children in here. What are they saying to one another?" One said, "My teacher says I'm a failure because I put off practicing." Another one said, "My teacher says I might have had the scholarship." And another one said, "My teacher says I would have been the best in the recital if I'd paid more attention to memorizing." And still another one said, "My teacher says I might have been selected to accompany the glee club if I had paid attention to rhythm." Bob whispered to Roy, "Let's get out of here as soon as possible, before they shut that gate on us." And the two boys ran for the gate. "My, what a place," said Roy. "Nothing in there but failures! I'll never go down that road again! I know that." And they began to run; and they ran home so fast they were out of breath. And the next thing, Bob woke himself up, panting. "I'm going to be a success, I am," he said, so loudly that anyone could have heard him. "None of that failure stuff for me. No, sir. And none of that ANY OLD TIME stuff, either. I guess I will do my practicing right away. Then I'll have a good appetite for supper."

From South of the Rio Grande

the trying days of the voyage, I allowed my men to sing. They sang songs of the Old World—religious songs and sailors' songs.  
**BETTY**: I did not know that!  
**COLUMBUS**: When we actually landed at San Salvador, or, now called Watling Island, I, myself, sang! Upon stepping on the shore, I lifted my







# **PRESSER'S FALL BARGAINS**

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 by **CUY MAIER**

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 Chapel of St. Louis, Mo. This collection of sacred compositions is a fine example of the talent of the composers who contributed to it. The music is simple and beautiful, and is sure to be a valuable addition to any church's repertoire.

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 and the pedal parts are not to be confused with the organ. The music is simple and beautiful, and is sure to be a valuable addition to any church's repertoire.

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 Music by **LAWRENCE KEATING**  
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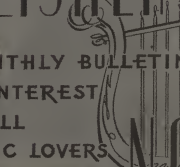
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**September 1942**

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**PREMIUM WORKERS MAY EARN CASH REWARDS—In view of the recent governmental restrictions on various materials which are basic for the manufacturing of articles ordinarily used as premiums, we find that our selection of premiums has been somewhat curtailed. Some of the old ones not now available have been replaced with new ones. If there is nothing among the new ones which appeals to you, you may convert your credit for ETUDE subscriptions taken in the future into cash. Just write us a letter asking for details and full information will be given.**

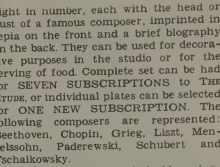
**There are still a number of attractive premiums available, some old and several unusually useful new ones. All of these are described here with the number of subscriptions required to earn them:**

**The New American Cook Book—Here is something entirely new in premiums, a volume which is a veritable encyclopedia of cookery, household arts and home economics. There are 1024 pages of new recipes, each one tested and approved, with additional information on house-keeping and all kinds of suggestions for cooking. The volume is bound in washable, imitation leather and may be had for 3¢.**

**THE METROPOLITAN OPERA ASSOCIATION, in the first report of its kind ever made to the public, reveals that its production costs and income for last season almost broke even, the former being but \$100,000 more than the latter. Speculation of real estate taxes and mortgage interest, however, the operating deficit was \$214,374. It is the hope of the management that the reduced scale of prices for the coming season will attract larger audiences. The seat sale last season was eleven per cent less than the season before.**

**MUSICIANS IN THE ARMED FORCES of our country are being given every possible opportunity to make use of their talents, both individually and as members of orchestras, bands and choral groups. The musical activities at the United States Naval Training Station at Great Lakes, Michigan, are particularly notable. Under the general supervision of Lieutenant Commander Edwin E. Peabody, a group of the enlisted men in private life have been organized into a group divided into smaller ensembles, make up the concert and entertainment units of the station. There is also a choir of two hundred voices under the direction of Chaplain Hjalmar F. Hanson.**

**Composer Poles—Last month we announced, in a special advertisement, an order of 1000 copies of the new book, "The Music of the Poles," by J. P. Poles. It is in great demand among our musical friends. It is a set of porcelain plates,**



**Cigarette Case—An admirable going-away gift for some friend in the Service. It is a leather case, holds a full pack of cigarettes and has a zipper opening to insert the entire pack, with a flap to obtain individual cigarettes. Made of sturdy leather, this handy case has assorted colors. May be had for ONE NEW SUBSCRIPTION.**

**Leather Pocket Picture Frame—Another new premium suitable for a gift to the man in the Service. This is a leather case with space for two pictures and folds in the center so that the case can be carried in an ordinary pocket. It is 3 1/2" x 5" in size and is just the thing for the departing soldier or sailor who wants to take with him photos of the folks back home. It may be had for ONE NEW SUBSCRIPTION.**

**THE World of Music**  
 (Continued from Page 577)

**THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC held its nineteenth festival at the Hotel de Ville, Paris, on September 1, 1942. The festival was attended by representatives from sixteen countries in attendance. Works of thirty-three composers were performed, of which number, eight were American ones. Among those taking part were Nathan Abbas, Willem van den Berg, and Werner Jansen, conductors; Darius Milhaud and E. Robert Schmitt, pianists; and Sascha Jacobson, violinist. Also the Budapest String Quartet presented a program.**

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